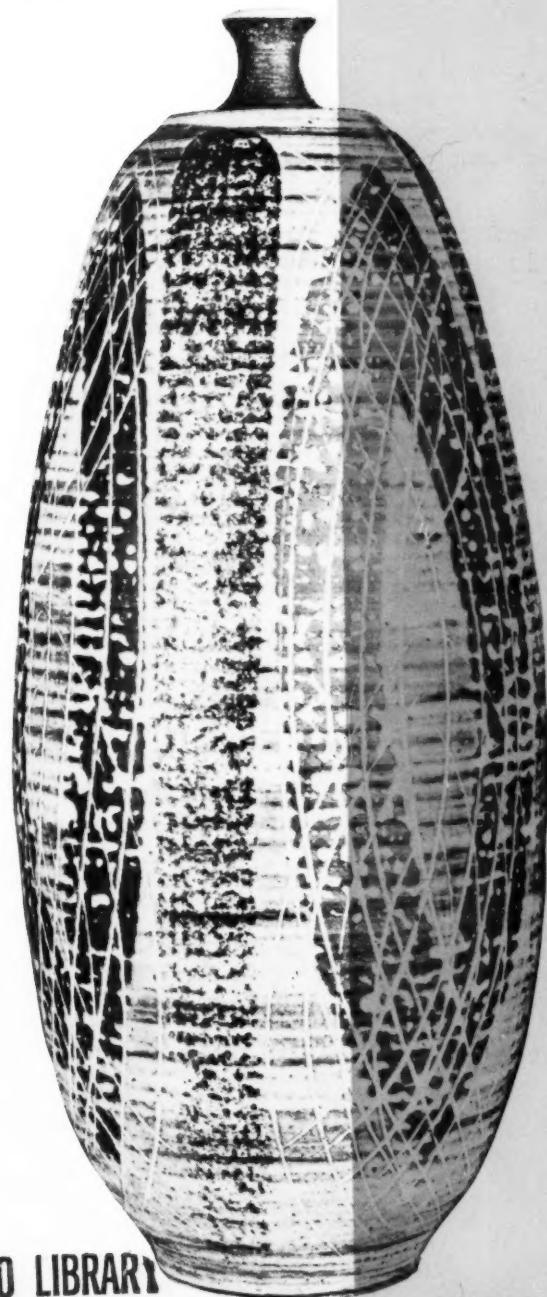


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Ceramics

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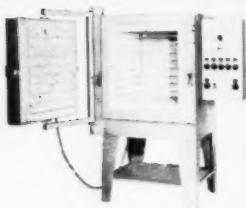
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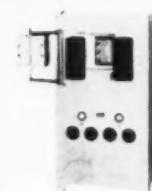
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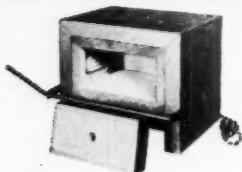
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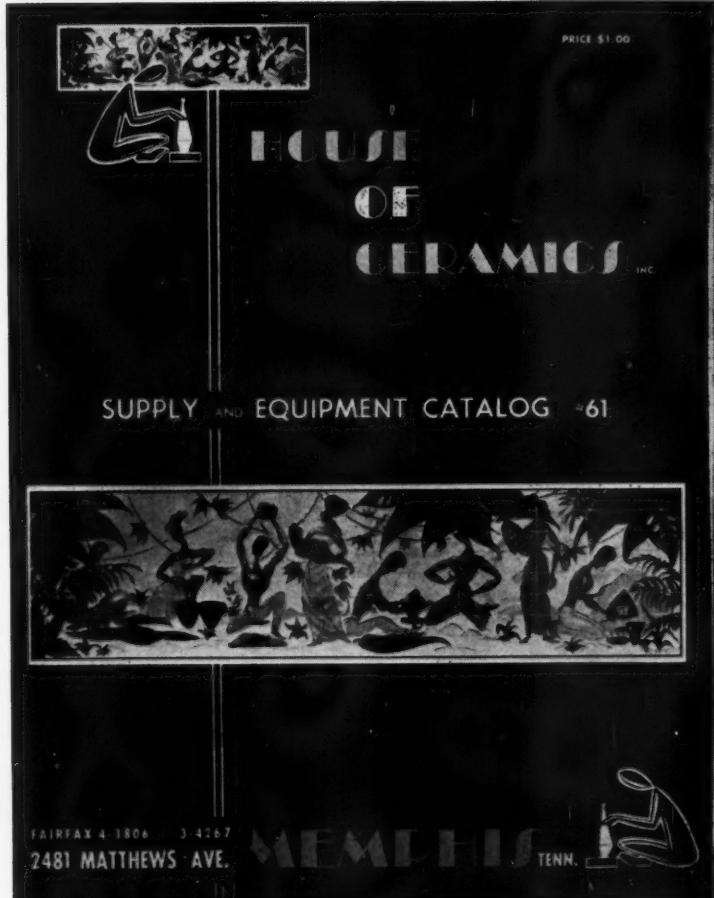
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ON OUR COVER: Stoneware Bottle by Richard M. Lincoln was awarded the Ann Arbor Artisan's Purchase Prize at the Michigan Designer-Craftsmen exhibition. This bottle will be presented to the University of Michigan Museum of Art.

Editor Thomas Sellers

Art Director Joe Schmidt

Business Manager Spencer L. Davis

Advertising Production Betty Owen

Circulation Mary Rushley

Advisers and Special Contributors: F. Carlton Ball; Marc Bellaire; Kather Berl; Phyllis Cusick; Edris Eckhardt; John Kenny; Kay Kinney; Zena Holst; Karl Martz; Ken Smith; Don Wood.

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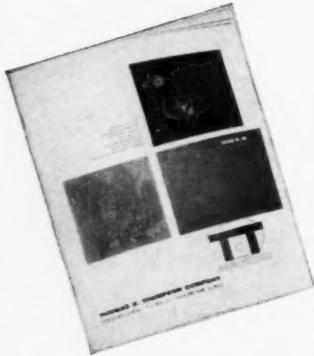
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Letters

Share your thoughts with other CM readers—be it quip, query, comment, or advice. All letters must be signed, but names will be withheld on request.

Address: The Editor, Ceramics Monthly, 4175 North High St., Columbus 14, Ohio

LETTER TO LEDGERWOOD

I note your article about cutting slabs with a wire and guide sticks. I had just advised a Montana friend to make his tiles that way. You could have added the fact that a rolling pin puts strain in the slabs if the clay is at all ball-clay like. Many a kid in the old time stoneware shops amused himself by patting out a wad of clay and then pressing hard with the heel of the hand and then letting the flat clay dry. It would curl up like any colloidal material will curl when so strained.

I had my start in ceramic work . . . in a stoneware plant owned by my Dad. We had two round down-draft kilns and I cut "plat" for holding stoneware jars a bit apart so that oxidation could work well in firing for the inside glaze. "Plat" is just clay "dumplings" and I made tons of plat by the technique you show in your story. Later on I made tiles for the students and staff of Newcomb School of Art to decorate, some for fireplaces and some for framed tiles. Not long ago a man on the L.S.U. campus, who likes lovely things, came in from a search in the Vieux Carré with a tile he had had reframed, the strong back . . . part having been done by me between 1910 and 1918 and the design job by a lady who had been dead a dozen years.

The cutting of ungrooved clay mixtures by the method you tell about insured drying safely and warpless, and firing likewise. I had been thinking of writing a squib telling what you told and you save me the trouble and save the readers or editors from my habit of saying more than the story justifies.

PAUL E. COX
Baton Rouge, La.

FROM TASMANIA . . .

As I have renewed my sub for another year I can only send a note saying how much I have enjoyed your magazine, and especially the articles by Marc Bellaire. He makes things so easy to follow. Would you add an article on China painting during the next year please? I am interested in it and have a small class at present.

MRS. F. B. BARBE
Ulverstone, Tasmania
Australia

RE: SHOW FEES

I fully realize that there are many ambitious craftsmen who are willing to pay shipping costs plus a three or four dollar entry fee to send their work hundreds of miles from home base to try to win some glory and recognition in exhibits. But it seems to me that in many cases these people are being taken advantage of. In

addition to providing the pieces that go to make up the exhibit itself, and packing and shipping them, the craftsman is being asked to help defray the costs of the exhibition. Even at that, the artist always runs the risk of not having his work accepted, in which case he is helping to pay for a show in which he isn't even represented!

Young craftsmen do need exposure in their early formative years, and I presume that almost any show at any price is worth entering. I am just protesting the fact that craftsmen are being asked to provide not only the pieces for the exhibit, but also part of the cost of staging the show.

EDWARD WINTER
Cleveland, O.

SMITHSONIAN PLEASED

The April issue of your magazine has arrived and we wish to thank you for the magnificent coverage of the Smithsonian Institution's Traveling Exhibitions. We think it is one of the best stories that has ever been written pertaining to our Service and we feel sure that it will be seen by all our museum friends.

MRS. JOHN A. POPE, Chief
Traveling Exhibition Service
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Washington, D.C.

PRO . . .

I have every issue of your wonderful magazine. I am interested in all forms of ceramics and have received a lot of inspiration from CERAMICS MONTHLY. I like all of your articles, and especially those by Karl Martz.

MRS. R. C. SHERER
Decatur, Ill.

. . . AND CON

I am so outraged by the utterly ugly items that litter most of your pages that I do not expect, at this moment, to renew my subscription. If this is what modern ceramics are coming to, give me Victorian gee-gaws!

MRS. H. PRICE
Califon, N. J.

WANTS BACK ISSUES

I have just seen my first copy of CERAMICS MONTHLY and am very impressed by the wide range of material it covers. How long have you been publishing? Are any back issues available?

A. F. TAYLOR
St. Louis, Mo.

The first issue of CM appeared in January, 1953. A list of the back issues still available can be found on the last page of every issue.—Ed.

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Enamels For HOUSE AND GARDEN



by KATHE BERL

SUMMER is almost with us again, and we are looking forward to sunny days in the garden, relaxation on porches and terraces, and blue skies and a general outburst of color. Sound good? It does to me too, so I will write about enamel pieces to be used during this happy season. All of them are fun and, although they are completely unnecessary, they will add even more color to the joyous colors of summer.

The first item I want to talk about is a cache pot. If I knew an English word for this I would use it, but I know of no equivalent. It is a flower pot in which another flower pot is set. In other words, it is a shape in which to hide or obscure another container. If you don't care for the simple earthenware flower pots, you may wish to make cache pots to set them in.

To make the pattern for this project, take rather stiff paper and wrap it around the flower pot you wish to hide (Fig. 1). Scotch tape the paper together, then cut it—parallel to the bottom, and parallel to, and about an inch higher than, the flower pot rim. When the paper is removed from the pot and cut open, it is the pattern. Trace this cuff-shaped pattern on 18-gauge copper, cut it out and shape it round so that

the two straight sides meet. There are two methods by which to proceed from here. One of these is for enamelters who like to do perfect work, and the other method is for those who are looking for the easiest method. The second way looks just as good as the first but it is not as permanent a job.

Here is the easy method first! Enamel the shaped copper cuff in one bright, opaque color or in any way you wish. Then fire it. In case the seam spreads apart during the firing process, press the seam back together with two putty knives while it still is hot after being removed from the kiln. Now, from a non-rusting metal cut a disk that fits into the cuff about three-quarters of an inch from the bottom. Cut a round hole in the center of this disk (Fig. 2). Place the disk into the cuff and your cache pot is finished.

The more thorough method involves soldering. When the copper cuff has been cut out, hard solder the seam together and then cover the seam with rouge paste or clay. Cut the disk with the hole in it from 18-gauge copper and solder it inside the bottom of the cuff. Wash the rouge paste off and enamel the piece inside and out. If you want to make a dish or saucer to go under this cache pot,

you will have a very decorative and useful container.

The next two ideas for enameled pieces should appeal to those people whose idea of a pleasant summer evening is to enjoy a cooling drink on the patio or porch.

The first item is an enameled ring to fit over the bottom end of a tall drinking glass. Besides acting as a type of coaster, the distinctive color of each ring helps identify each person's glass. If you make a set of these to fit on particular glasses, make each ring a different color. Besides being useful for identifying individual drinks, the variety of color gives a festive appearance to the glasses.

The ring is very simple to make. Cut a strip of copper about one inch wide and long enough to bend around the bottom of a tall summer-drink glass. *Fit it very loosely.* Hard solder the seam and enamel the ring (Fig. 3). When it is fired, glue a strip of foam rubber inside the ring so that the ring fits tightly over the bottom end of the glass. In addition to providing a good grip, the foam rubber absorbs the "sweating" from the outside of the glass.

Another item you can make is an enameled label to hang around the neck of a bottle. This might be done for the purpose of identification or

merely to make a charming decoration. These are simple items to make since they simply are disks with two small holes near the circumference and about an inch and a half apart. They look very nice enameled white, with a colorful wreath of leaves, flowers or fruit around the edge, and the name of the drink written in the center in black overglaze. You might want a free form label for these bottle dog tags. To finish these, attach a jump ring at each end of a chain and put these in the two holes in the label (Fig. 4).

My last summer project is a paper-

napkin holder that is quite heavy and therefore practical for use outdoors. To make this, cut an oblong piece of copper to the size you want. Bend this over the bench anvil to a U-shape with long sides. Be sure the bends are very square and the sides straight, so that the form stands without wobbling as any good napkin holder should.

For the most successful firing of this piece so that it doesn't warp out of shape, prepare from stainless steel or Monel another form of the same size, but with the bottom section just a bit narrower. The pur-

pose is for this second form to fit snugly into the copper form.

The enameled copper form is fired standing on its two open ends on a piece of asbestos or mica (Fig. 5). When it is taken from the kiln and still quite hot, slip the second prepared shape inside it, but with the back side out. (Fig. 6). Leave it inside until the copper form is completely cool. When it is removed, the enameled copper form should be in the best possible shape!

Have a good summer and collect strength for a fruitful year of work to come! See you in September! •

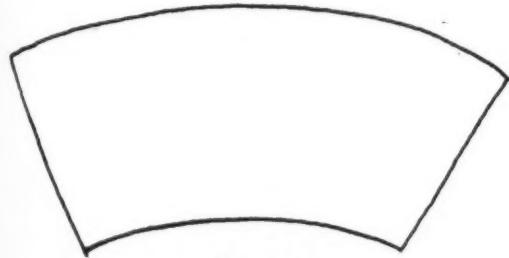


Fig. 1

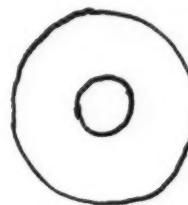


Fig. 2

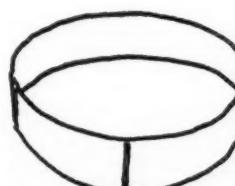


Fig. 3



Fig. 4

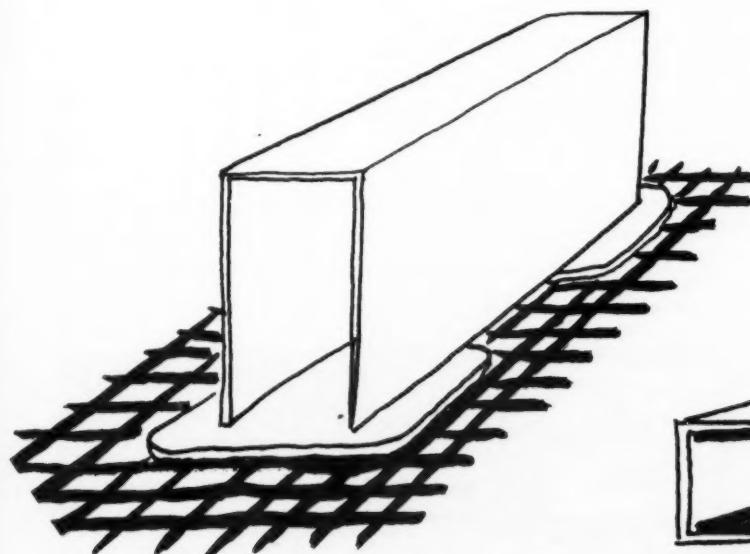


Fig. 5



Fig. 6

Suggestions

from our readers

Pebbles For Mosaics

Don't overlook the lowly pebbles from your driveway or yard. These can be washed and sorted to size and cemented into mosaic compositions. You'll be surprised at the variety of soft colors and textures that these pebbles show. Perspective can be attained by graduating the pebbles of various sizes. We used pebbles in a panel combining Mexican tiles for figures, a background of Venetian tiles, and a foreground of pebbles.

—Peg Townsend, Tucson, Ariz.

Handy Spray Gun

Once in a while a new product comes on the market that fills a real need so well that the person who uses it wants to share his discovery with others. Ever since I began making glazes I've had difficulty in applying them—especially the matts. A spray outfit was too expensive and any substitute I tried sent me back muttering to the old "pour and brush" routine. My husband, who knows about my problems, saw an item that he thought would work and he brought it home. It works! It is a spray outfit available in most paint and variety stores, and consists of an aerosol bomb with a glass jar riding piggy back and connecting to the bomb with plastic tubing. The nozzle can be cleaned with a hatpin, although so far I haven't had to use such a drastic method. When it clogs I simply brush the nozzle with a finger and it works fine again. The whole outfit costs under three dollars and aerosol replacements are available.

—Mary L. Brown, Portland, Ore.



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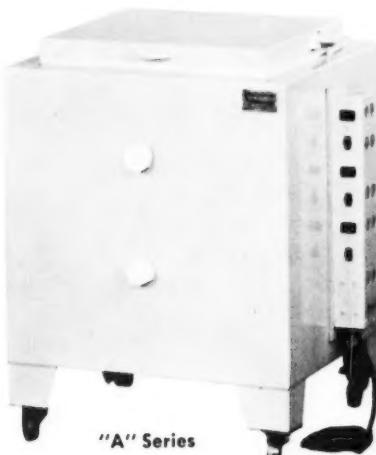
depressors. These will elevate a piece just enough to provide faster and safer drying. These inexpensive wooden tools have many uses in a ceramic studio or workshop. We also use them to stir underglaze and glaze in the jars before each use.

—Marilyn Morse, Virginia Beach, Va.

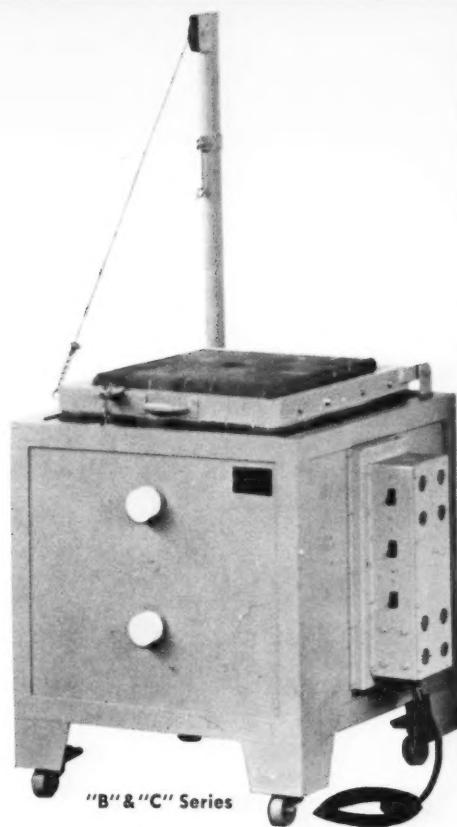
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CM's Pic of the Month: Onda ware teapot, from Mr. Jim Green's collection of Japanese ceramics, recently was displayed at the Long Beach (California) Museum of Art. Onda is a small village of about nine farming families who make their own pottery at a community kiln site. The graceful teapots are among the finest wares produced at Onda and are considered masterpieces of contemporary Japanese pottery. This example is six inches in diameter and has a turquoise glaze. It was given to the collector when he visited the folk kiln in 1957.

Answers to Questions

Conducted by the CM Technical Staff

Q What causes pinholes in the glaze over an underglaze decoration? Is the glaze or the underglaze at fault when this happens?—B. I., Scranton, Penna.

If the pinholing appears only over the underglaze, you may assume that the fault is in the procedures controlling the underglaze. The pinholes are caused by gases given off by the underglaze during the firing. These remain in the glaze in the form of bubbles or as pinholes on the surface. To prevent this defect, either bisque fire the ware after it is decorated and before it is glazed, or use a slower firing cycle to allow more time for the gases to escape and the glaze to mature. If the pinholing appears in the glaze when it isn't used over an underglaze, the glaze needs more firing time to mature adequately.

Q We have found a very good deposit of clay in the country. It handles and fires very nicely. However, the clay gives off a repulsive odor as it fires! We like to process and use this clay since we feel that it is our "very own," and would like to know if there is any way to eliminate the offensive odor.—O. O., Wheeling, W. Va.

Most surface clays contain a small amount of sulphur, and this could be responsible for the odor. You might try adding about one percent of barium carbonate to the clay to neutralize the effect of the sulphur.

Q What material can be used to color a regular white casting slip without damaging its casting properties?—A. M. L., Columbus, Ga.

Any of a number of ceramic colorants can be added to slip without changing its casting behavior. Liquid underglaze would present the least trouble, since the color can be dispersed in the slip quite easily by a thorough stirring. The coloring oxides and commercial stains also can be used, but they must be ball milled with the slip to disperse the color and avoid a speckled or spotted effect.

Q The atomizer I use to spray gum solution for metal enameling constantly clogs up. Is there any way to prevent this?—Mrs. M. W., Akron, Ohio

A clogged-up atomizer probably means that the gum solution is too thick. Use a thinner solution. Also, spray clean rinse water through the atomizer after each use.

All subscriber inquiries are given individual attention at CM; and out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.

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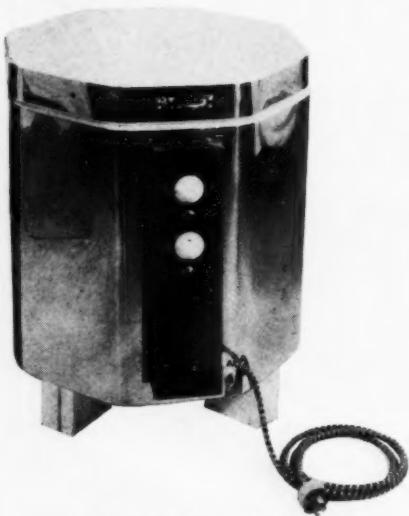
Dry formula Amaco Glazes remain a favorite of many users. The strong, envelope-type, one pound paper bags with tin ties are so easy to store, and the glazes are mixed with water as needed. Liquid or dry, Amaco Glazes are best! Remember, too, Amaco clays and glazes are matched for perfect results. Send for the 1961 catalog No. 46, "Amaco Pottery and Metal Enameling Supplies and Equipment," with glaze color chart.

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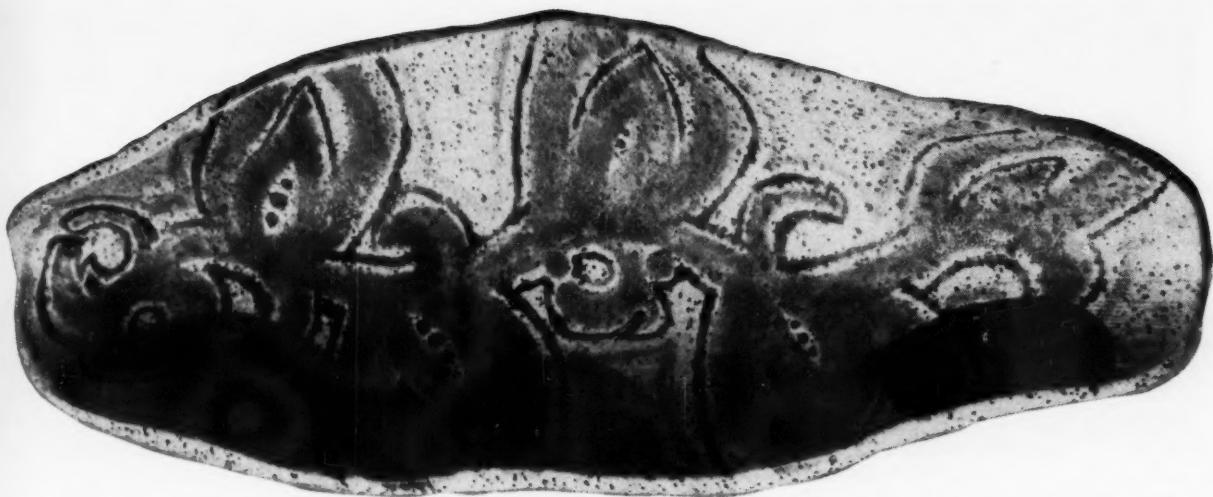
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LUAU DISH, shaped by the hammock or sling method, was inspired by the poi dish of the Hawaiian luau feast. (Photos by the author)

For Patio Dining, Make a LUAU DISH

by SALLY REMALEY

MANY charming customs of Hawaii are being adopted by families throughout the United States mainland and neighboring countries. Among these is the ancient custom of luau (pronounced loo'ow), the primitive native feast which was a ceremonial ritual in the days before the haole (white man) arrived on the islands. From this we have taken the idea for fashioning from clay a luau dish for leisurely patio dining or for our own luau. The luau has been modernized, in the land of its origin as well as in other locales, to suit the particular needs and tastes of present day living.

A kamaaina (oldtimer) will remember the luau of years ago as a lavish feast of pig and poi. The piece de resistance, the puaa or pig, was roasted whole in a pit in the ground over red-hot embers and lava rocks. Equally important was the Hawaiian staff of life, poi—a pasty food made by grinding and pounding taro root. The long dish in which it was served, and which was the inspiration for our luau dish, graced the center place of honor.

You may not care to include poi on your menu, but you'll discover a luau dish is a handy server for your own favorite delicacies. For a small group, you can arrange almost an entire meal in the dish; for larger groups, use it for the main course.

The size of the dish you construct will naturally be determined by the inner dimensions of your kiln, but plan to build the dish as long in size as possible, for therein lies a great deal of its attractiveness, as well as its usefulness. The dish shown here is 24 inches long and 9 inches wide.

We chose the hammock, or sling, method of shaping and drying our dish, not only because the resulting shape reminded us of the swaying palms of the islands, but also because this method helped us achieve a free flowing, more natural line in keeping with the Hawaiian love of nature. We decided to use burlap for the hammock because the textured effect produced in this way is also in the Hawaiian mood, resembling mats woven from grasses.

The ti leaf was our choice for a pattern, and since we did not have one of the long, narrow green leaves to use, we cut ours from memory. The ti (pronounced tee in the islands but no relation to the beverage) plays an important part in a luau, as ti leaves are often used as the tablecloth; others are used to wrap the individual i'a (fish); and native dancers who perform following a luau wear skirts made of green ti leaves split like ribbons.

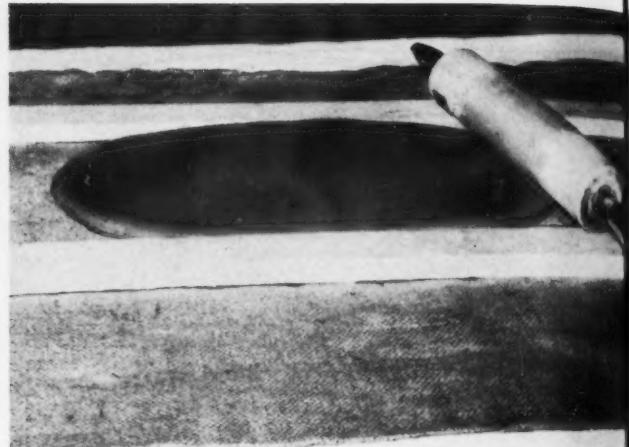
Before starting work on your luau dish, have ready the following items:

- clay (we used 12 lbs. moist)
- two clean burlap bags or three yards burlap
- fettling knife
- ball of stout twine or string
- pair of scissors
- rolling pin
- paper cup (to mix oxides in)
- two matching pieces of wood for rolling the slab
- four medium size safety pins
- needle point tool
- rubber kidney

Please Turn the Page



1. MATERIALS and tools needed to make the luau dish are pictured. Sketch of the Hawaiian ti leaf is the pattern for the dish shape.



2. SLAB of clay is rolled out on a piece of burlap. The author used buff-firing stoneware with granular manganese dioxide added for spotted effect.

After thoroughly wedging the clay to work out all air bubbles and pockets, roll it out in a flat slab on one burlap bag (left double for strength), between the two pieces of wood. If using burlap yardage, use a two-yard piece doubled over. Sometimes air gets into the clay again during the rolling process, no matter how well you've wedged it, so be sure to examine the slab surface carefully for tiny air bubbles. If you find any, puncture them with your needle-point tool. Work the air out by pressing down and inward on the clay around the hole, forcing the air up and out at the same time you close the hole. Smooth the surface well with the rubber kidney or your fingertips.

While rolling, keep your hands washed clean of any dry clay, to prevent this from crumbling onto your damp slab. The same rule applies to your rolling pin, for small chunks of dried clay can easily mar the surface of the dish you're working on.

Now you're ready to cut out the dish. This can be done without a paper pattern, as we did, or you may sketch and cut out a paper pattern first. A simple form with few details or cut-ins is best. You may prefer a fish design better than a ti leaf; it's just as appropriate if you want to keep the Hawaiian motif. Cut around the edge of the pattern with the needle-point tool, holding it at about a 45-degree angle and moving it in a pulling motion for a cleaner cut. If you prefer, cut out the shape with the fettling knife.

If the dish seems a bit too wide, you can trim any excess clay from the sides and use it to build out the ends, scoring both pieces and "lacing" clay sections together well. The lacing together is done by marking across the seam with a fettling knife or needle-point tool so that clay from one section is worked over into the other. Afterward, smooth the seam area with a rubber kidney or fingertips. Inspect the under side, making sure pieced sections are laced together and smoothed underneath. Roll again, to even up the thickness of the slab piece,

and trim edges as necessary.

Cover the clay slab with the single piece of burlap (one side of second burlap bag or one yard of burlap) and roll over it with the rolling pin firmly enough to imprint the weave onto your luau dish. The burlap under the slab dish will be texturing the outside, or underneath, at the same time.

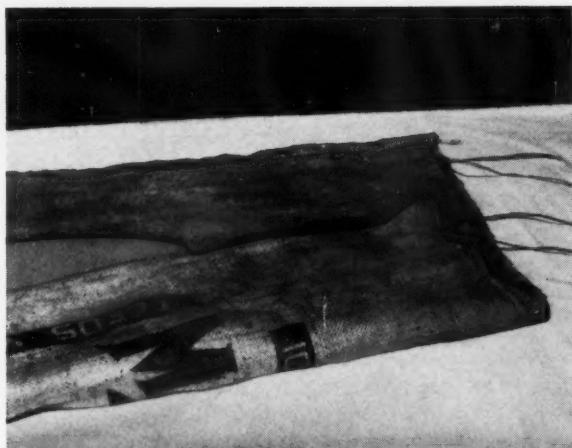
Next, peel the burlap away from top (or inside) of the dish. Don't worry about any fuzz which may stick to the clay from the burlap—this will burn out in the bisque firing. Fasten lengths of twine (long enough to use for tying) to the four corners of the burlap, doubling the twine and pushing it through the burlap about two inches from the edge. By now you should have figured out a place to suspend your burlap hammock. This was quite a problem for us at first. We could have hung it to swing from the branches of a cherry tree which dips down conveniently over our patio, but we feared the breezes might dry it too quickly, causing warping or cracking. The problem was solved when we found a corner in the bathroom where we could conveniently tie the ends of the hammock to towel racks.

To further prevent the luau dish from drying too fast, we pinned the two top edges of the hammock together with safety pins. We found that this not only kept the air out sufficiently to slow up the drying process, but it also prevented the dish from "leaning" too much to one side. We found it had a tendency to do this unless placed precisely in the center of the burlap, but it was easily adjusted to hang straight by just pulling up the "long" side of the burlap bag and pinning it up a few inches higher than the other or "short" side.

From here on, the hammock shapes the dish as it dries, and the clay should remain in the hammock until dry enough to support its own shape. We took our hammock down the fourth day, carried it carefully to the work table and pulled the burlap away from the outside (or underneath) of the dish. We expected to trim it a



3. TOP of the clay slab is covered with another piece of burlap and rolled again to give imprint of texture on the top surface of the dish.



4. DOUBLED lengths of twine are fastened through the corners of the burlap to suspend the material and clay by the sling or hammock method.

little flatter on the bottom, for a solid footing, but found this was not necessary. The dish sat firmly on the table without rocking in the least. We were also happy to note that, by shaping it in the hammock, the dish seemed to take on the natural ripple of the ti leaf.

We cleaned the edges only slightly with the fettling knife, not wanting the piece to look too "slick," then left the dish to finish drying for several more days, before firing it to bisque.

For the matt glaze background, we chose a light green, spraying it on rather heavily. The shape of the luau dish itself suggested the design used over the matt glaze, which just "grew" after we started by penciling a wavy line through the center. We stayed with the Hawaiian theme by brushing on a large tropical vine and leaf motif, doing the widest lines with a mixture of cobalt oxide, manganese dioxide and copper oxide which we stirred up in the paper cup, adding a few spoons full of the light green opaque matt glaze.

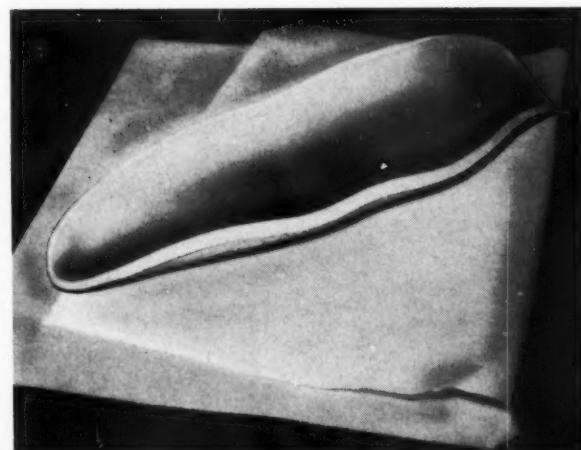
The darkest lines, next to the wide ones, and the dots were done with manganese dioxide moistened with light machine oil to a consistency easy to paint with, but not thin enough to be runny as you brush it on. The lightest lines, around the outside of the design, were done with cobalt sulphate solution. The result is a deep turquoise outlined by black and finally by azure, on a soft, light green background.

The matt glaze settled in the marks made by the burlap just enough to emphasize the woven texture, and the manganese dioxide and oil fuzzed out a little, adding to the "native" look. (This mixture could not be used successfully on a design you want to "stay put," since the oil will always spread a bit before burning out.)

We hope you'll like your luau dish as much as we do ours; in addition to using it outdoors this summer and fall, we're planning to use it indoors later, for TV snacks, buffet luncheons and an indoor luau in the recreation room. Aloha! •



5. HAMMOCK is hung for shaping and preliminary drying of the dish. Safety pins are used to adjust the form and close the top of the improvised mold.



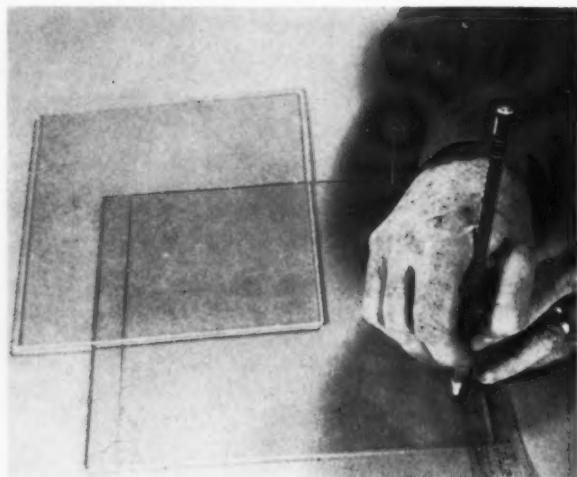
6. WHEN dish is removed from the burlap hammock, it has assumed a natural ripple shape similar to the form of the Hawaiian ti leaf that inspired it.

A GLASS WALL LIGHT

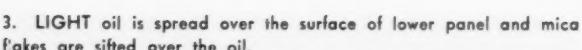
by KAY KINNEY



1. PLASTIC ruler is used to measure the width and length of bisque clay mold before cutting the glass.



2. TWO panels of single-strength glass are cut. The lower panel is wider to provide flanges for mounting.



3. LIGHT oil is spread over the surface of lower panel and mica flakes are sifted over the oil.



4. UPPER panel is coated with turquoise glass glaze to provide transparency and color clarity.



BENT GLASS wall light fixtures can be made by using the same mold that was illustrated in last month's article ("Glass Panels in a Ceramic Light Fixture," May 1961 CM). This mold was a half-cylinder of bisque-fired clay for firing individual glass rectangles to an arc which would correspond exactly with the inner curve of the cylindrical light fixture.

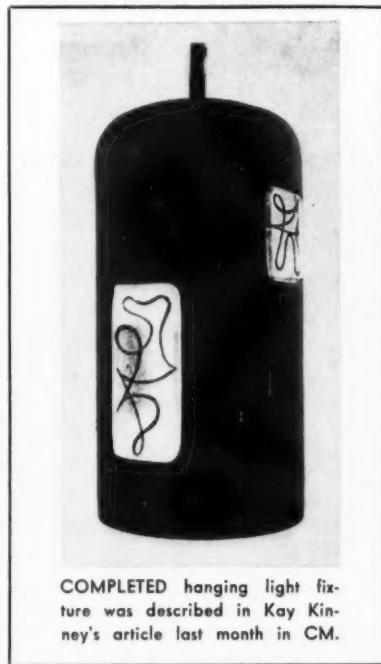
The main difference in making the wall fixture demonstrated in this article is that the half-cylinder mold is utilized to form an *entire sheet* of glass into the completed light shield.

Although this project is less complicated than the combined glass and clay hanging fixture, the wall light is equally as effective in furnishing illumination for narrow corridors, beside book shelves and in other areas where extra lighting is desired. In addition to its function, the wall light provides attractive and unusual decoration in the home.

Since we are dealing with a larger area of glass, and since even a tubular light bulb will be fairly close to the glass in the finished fixture, we must treat the glass in some manner to prevent glare. The use of mica flakes is an excellent means for diffusing light and also for providing the glass with a textural quality. Mica flakes must be laminated to perform this function and, therefore, two pieces of single strength glass are necessary

to make the light fixture.

The half-cylinder bisque-clay mold used for shaping the glass was fully described in the last article. It is a vertical half of a thrown or cast clay cylinder that has been perforated to allow passage of air between the glass and the mold. It is fired to the normal bisque temperature.



COMPLETED hanging light fixture was described in Kay Kinney's article last month in CM.

To get the dimensions for cutting the glass, the mold is measured with a flexible plastic ruler (Photo 1). The

arc on the demonstration mold is seven and one-half inches from side to side; the length is eight inches.

Two panels of glass are cut (Photo 2). An additional three-quarters of an inch is allowed on each side of the lower panel to furnish extra width for a flange for mounting the fixture. This makes the total dimension of the bottom piece nine by eight inches. The upper panel, which will encase the mica flakes, is designated only to conform to the clay shell and is, therefore, the size of the original measurement. On the bottom glass panel the allowance for the flange is indicated with a graphite glass pencil. This shows the area that is to receive the mica and the upper glass panel.

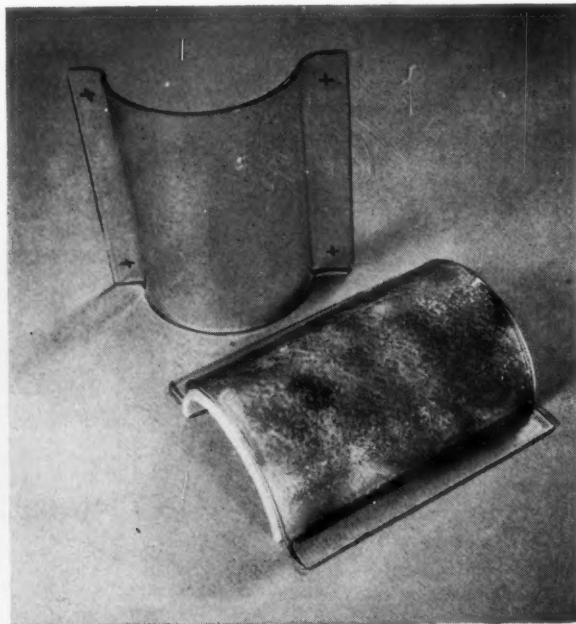
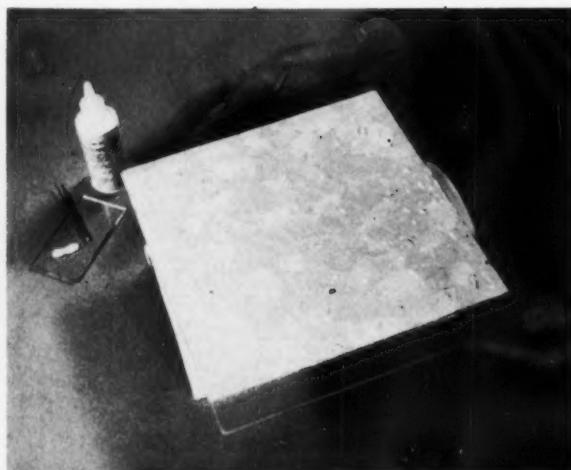
A light oil, such as baby oil, is applied to the lower glass panel, and mica flakes are sifted over the oil (Photo 3). The oil is used to hold the dry materials; otherwise they might move on the glass surface. Also, oil contains no organic matter that might discolor the work during the firing. Brush a band of oil around the edges of the lower blank and spread the oil evenly over the blank with the palm of the hand.

Glass glaze is used for the surface colorant. It provides transparency and gives maximum color clarity. Turquoise color is dabbled at random on the upper, smaller glass panel in the demonstration. The remaining bare

Continued on Page 42

5. GLASS panels (below) are glued together, then glass unit is balanced on center of clay mold for firing.

6. FIRED at 1400°F., the glass has bent into shape to make an attractive wall lighting fixture (right).





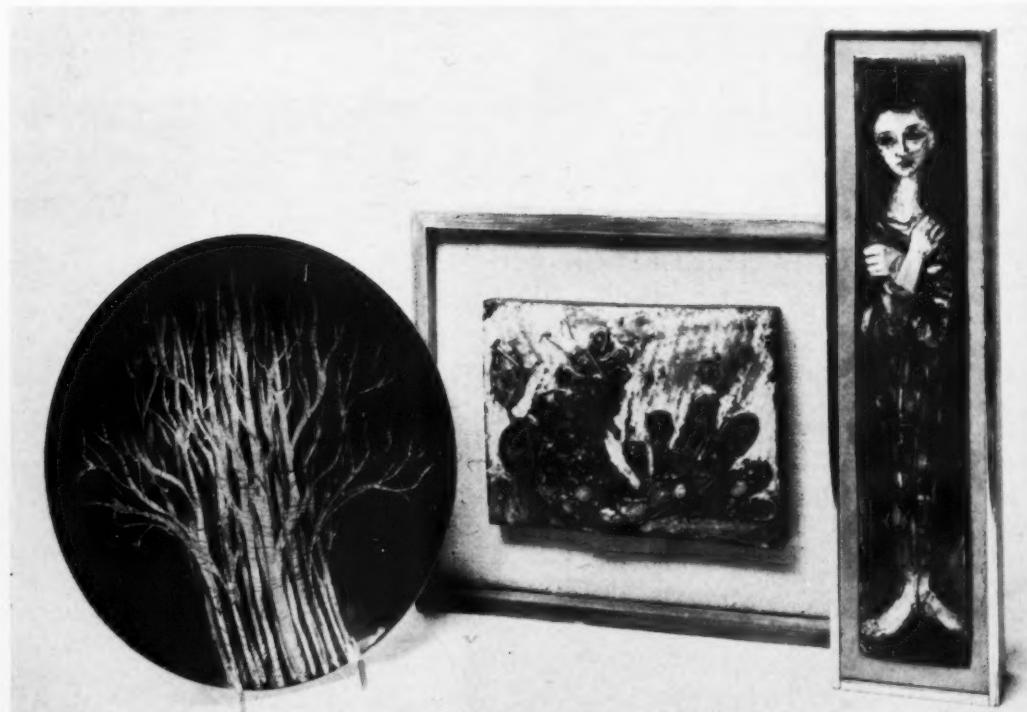
CERAMIC SCULPTURE by Nicholas Vergette (Carbondale, Ill.) and Stoneware Planter by David Shaner (Champaign, Ill.) were among the ceramics in the Memphis show. Shaner's large planter won a Purchase Award.

Shows And

MISSISSIPPI RIVER CRAFT SHOW

THE SECOND Biennial Mississippi River Craft Show, sponsored by the Memphis Branch of the American Association of University Women and held at Brooks Memorial Art Gallery in Memphis, drew 400 entries from craftsmen residing in the states bordering the Mississippi River. David R. Campbell, the juror, selected 146 pieces for display and commented favorably on the variety and quality of the work. More than 90 craftsmen from 46 cities and towns were represented with work in ceramics, textile, metal, mosaics, enamel and glass.

ENAMEL entries in the Mississippi River Craft Show included (left to right): Bowl by Helen Newhard; Enamel and Glass Plaque by Eppes Turner; and "Joseph" by Pauly D'Orlando, which won a Purchase Prize.



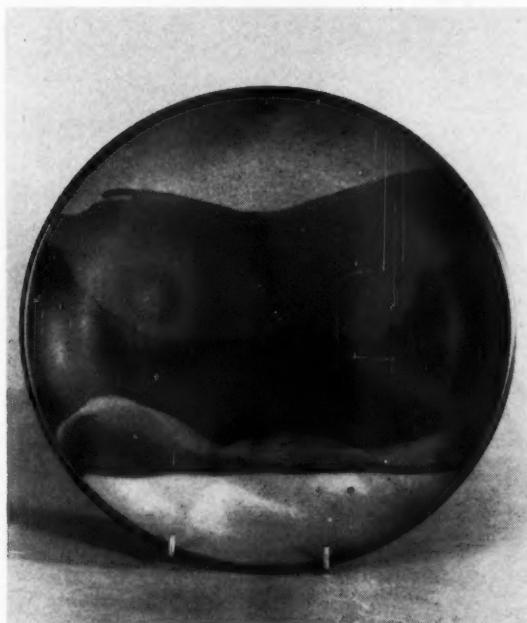
nd Awards . . . 1961

MICHIGAN ARTIST-CRAFTSMEN

A DISTINGUISHED craft jury selected nearly 300 pieces of work by 162 craftsmen to make up the Fifteenth Exhibition by Michigan Artist-Craftsmen at the Detroit Institute of Arts. Jury members Marguerite Wildenhain, David Campbell and Margaret Craver Withers were unanimous in their praise of the excellence of the 1200 entries submitted. Mr. Campbell reported that many of the objects which the jury felt compelled to reject had been previously accepted for the A.C.C. exhibition in New York.



DECORATED VASE by Louis B. Raynor, East Lansing, won the Fleischman Prize for purchase of a work for the permanent collection of the Detroit Institute of Arts.



STONEWARE PLATE by Toshiko Takaezu, Cleveland, was awarded the Mrs. Richard Webber ceramics prize for excellence in design and execution for practical use.

Please Turn the Page



CANDELABRA (left) by H. James Paradis, South Bend, is 15 inches long and has an incised decoration. The Bowl (right), by Ronald Burke of Keego Harbor, Michigan, is about 16 inches in diameter. Both were prize-winners in the Michiana show.

NINTH MICHIANA REGIONAL

THE NINTH Annual Michiana Regional Ceramics Exhibition, held at the South Bend Art Center, accepted 83 works by craftsmen from Michigan and Indiana. Prizes were awarded to 21 pieces in the areas of ceramics, ceramic sculpture and enamel on metal. The juror, Edgar Littlefield of Ohio State University, was most enthusiastic about the quality of the work and felt that the general level was very high.



TEA SET by John Glick, Farmington, Michigan, is stoneware with a brown speckled glaze. It was an award winner in the Michiana Regional Ceramic Exhibition.

CERAMIC LEAGUE OF MIAMI

MEMBERS of the Ceramic League of Miami submitted 141 pieces of ceramic work for their 1961 show at the Arger Gallery in Coral Gables. Jury members Charles Brown and Rolf Nyberg selected 64 pieces for the exhibition. One League member, Lillian Wang, submitted ten pieces and all were accepted for showing. Awards of Merit were presented to Geronimo Ferrua, Barbara Garrett, Mary Grabil, Juanita May, Gerry Sparks and Ed Weyhe.



NINTH SYRACUSE REGIONAL

THE NINTH Syracuse Regional Art Exhibition, sponsored by the Everson Museum of Art, included craft work by artists living within a 100-mile radius of Syracuse. About

612 objects were entered in the show and a total of 112 entries were accepted for showing. The jury of selections and awards included Elias Newman, Merlin Pollock and Max Sullivan.



FOOTED BOWL by James Achuff, Syracuse, won an award in the show at the Everson Museum. Reduction-fired stoneware; about 12 inches high.



PRIZE WINNER in the Ninth Syracuse Regional Show was this Footed Covered Jar by Henry Gernhardt of Syracuse. Reduction-fired stoneware.



BOWL (far left) by Barbara Garrett was an Award of Merit winner in the Members Show of the Ceramic League of Miami. The bowl has a wax resist and sgraffito decoration.

INSTALLATION scene at the Ceramic League Show in Coral Gables included the work (left to right) of Geronimo Ferrua, Lillian Wang, Dorothy Bosco and Mary Blakley.

Please Turn the Page



CALIFORNIA CRAFTS II

POTTERY BOTTLE, by Ann Adair Stockton of San Francisco, won the Pottery Prize in the second biennial California Crafts Show held at the Crocker Art Gallery in Sacramento. The show was organized by the Creative Arts League for the purpose of bringing to the community the outstanding works of contemporary California artists.

BROCKTON FOURTH ANNUAL

FIRST PRIZE winner in pottery at the Brockton Art Association's Fourth Annual Show was Frederick Philbrick of Abington, Mass. His 12-inch, wheel-thrown jar (below) is of stoneware clay with manganese added for texture. It was selected over more than 40 other pieces submitted from all over the United States.



FIRST IOWA ANNUAL

FIRST PLACE Winners in the First Annual Ceramic Show, presented by the Iowa Ceramic Association, were (left to right): Brenda Rush (overglaze); Pearl Bradish (applied decoration); and C. B. Shelby standing in for Nana Baker (China painting). The show was held at the Killinger Music Hall in Des Moines.

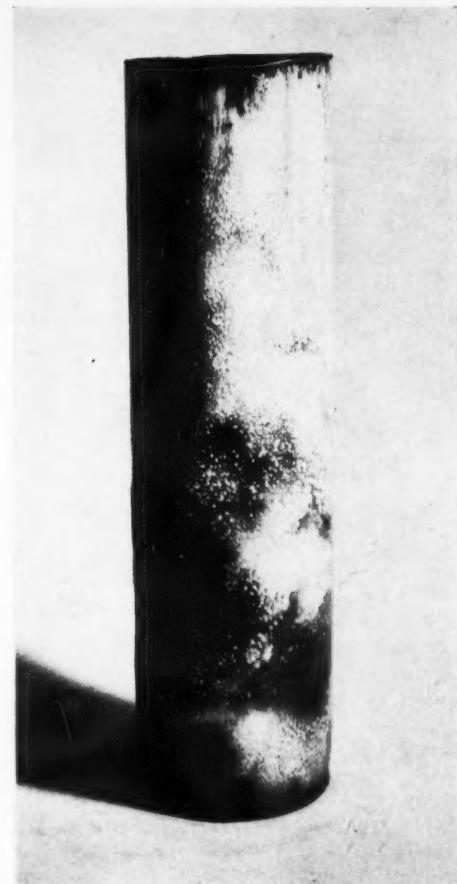


ARTIST-CRAFTSMEN OF NEW YORK

THE THIRD Annual Exhibition of the Artist-Craftsmen of New York was held in the face of the worst series of snow storms that New York has experienced in recent years. In spite of the weather, more of the public came—almost 300—than ever have attended an Artist-Craftsmen annual show.

The show consisted of 223 pieces representing 111 craftsmen. These were chosen from 324 pieces submitted. Less experimental in character than the 1960 show, this year's entries blended into a colorful and appealing whole that engaged the interest not only of the general public but of many decorators as well. Even though more liberally judged than last year's show, when only about one third of the entries were accepted, the general feeling of good craftsmanship was strongly evident.

Judges were Mrs. Elizabeth Holmquist of Bonniers, sculptor Lu Duble, and Calvin Hathaway, director of the Cooper Union Museum where the exhibit was held. Merit awards were given to Kaye Denning for an enamel panel; Louis Leal for a large stoneware vase; and Hans Prehn for a silver box.



CYLINDRICAL VASE by Myles Libhart is enamel on copper. It is approximately 15 inches high.



FLOWER ARRANGER by Kenneth Green is slab-built piece with rough texture.



COVERED JAR (right) by Joseph P. Grelanier is stoneware, about 12 inches tall.



ACROBATS, by Julia Browne of New York, is unglazed high-fire stoneware, about 12 inches high.

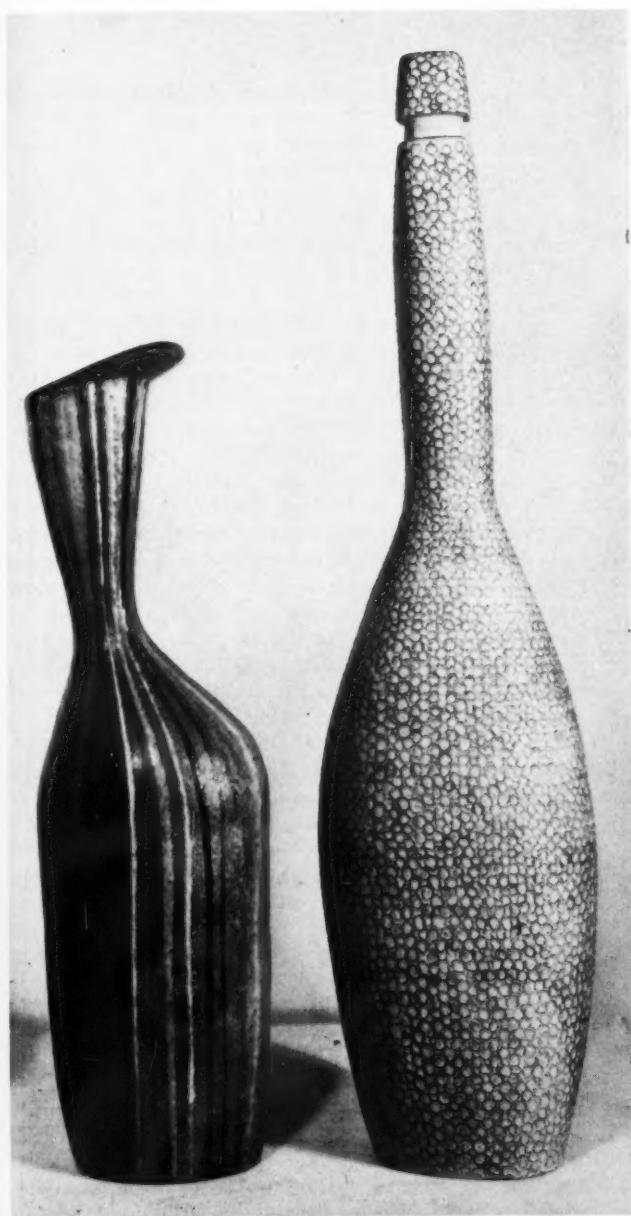
AMERICAN CRAFTS — NEW TALENTS

EIGHTEEN talented young craftsmen just beginning their careers were represented in the University of Illinois exhibition, "American Crafts—New Talents." Each of the 140 items in the show was selected by Donald Frith, of the University art faculty, for "evidence of creative imagination, relation of visual design to function, and skillful use of materials and tools." The potters represented in the show were Ralph Bacerra, Julia Browne, Anthony Corras, Voila Frey, Hacik Gamityan, John Glick, Young Suk Yim and John Tuska. The craft exhibition was a part of the University's Tenth Festival of Contemporary Arts.



BOTTLE, by Ralph Bacerra of California, is stoneware with bird decoration and black slip glaze.

43rd CLEVELAND MAY SHOW



BOTTLE, Jug and Branch Container are the work of Claude Conover. Jury Mention in Pottery.



STONEWARE GROUP by Howard Kottler includes Vase, Plate, Jar and Bottle. Jury Mention in Pottery.

CERAMIC FORMS (left) by Leza McVey were given Jury Mention in the Pottery and Porcelain category.

THE MAY SHOW observed its 43rd anniversary with this year's showing at the Cleveland (Ohio) Museum of Art. For the first time the exhibition included work of artists from the 13 counties of the Western Reserve. In the past it has been limited to artists of Cuyahoga County. As a result of the increased geographic scope, a total of 4,685 objects were screened; 599 were selected for exhibition, representing 299 artists.

Since its inception this regional show has given creative inspiration and financial support to artists of the area, and as a result Cleveland has become a vigorous center of artistic activity. Last year 75,492 persons visited the May Show and sales amounted to \$23,773. The exhibition continues through June 11.

PATIO WALLS

From Drain Tiles

by PENNY ROSS KIMBLE

NOW that summer is here most ceramists are thinking of clay projects that might be incorporated into their plans for outdoor living. Since there is a limit to the number of large ashtrays, planters and candle lamps that can be used, perhaps the whole family might like to work together to make a family-sized project—a patio wall from clay!

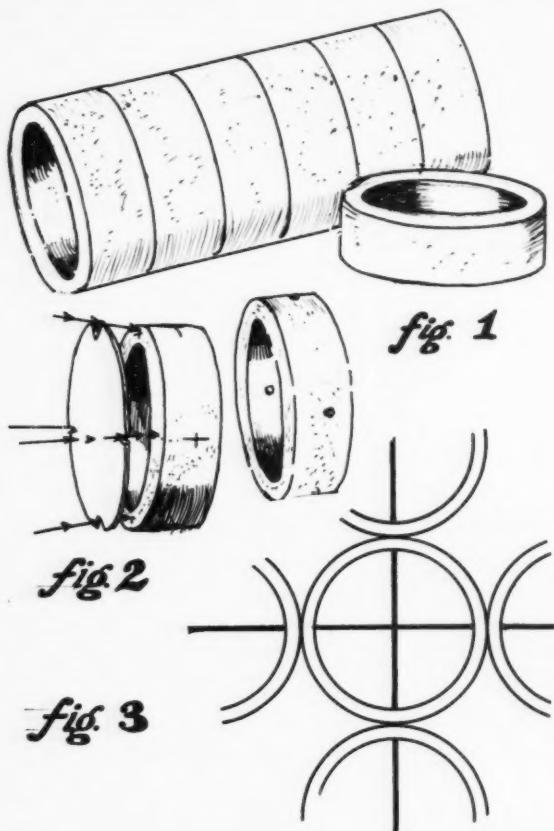
The first issue of *CERAMICS MONTHLY* (January 1953) contained a short article by Hal Riegger about the possibilities for using drain or sewer tiles for various decorative and useful objects for patio living. These ideas

have haunted me for years, until last summer I decided that the time finally had come to try at least one or two of them. My most notable success was a patio wall made from sections of drain tile mounted in a redwood frame. It has been such a long time since Mr. Riegger's article appeared and, since that issue is out of print and there are so many new *CERAMICS MONTHLY* readers, I would like to present my approach to this fascinating and inspiring idea.

The basic idea for this project is to make use of commercial drain tiles—the cylindrical clay shapes extruded at tile and brick plants and cut into standard lengths for their use. In most cases these are made from red-firing earthenware clay, but sometimes they are stoneware. These tiles can be purchased in the "wet" stage, just after they have been extruded from the machine. While there are many possibilities for their use by the hobbyist and professional—lamp bases, planters, bird bath stands, etc.—one of the simplest and most effective projects is to cut lengths of these round tiles into short sections and use the resulting rings to make a decorative screen or fence for the terrace or patio. The fired clay pieces will withstand weathering, or they may be taken inside during the freezing months.

In most areas it is not difficult to find and purchase drain tiles from commercial tile plants. There are very many of these plants scattered over the country. And even if a moderately long drive is necessary to get the tiles, it can be regarded as an educational field trip during which you can see the operations of such a commercial plant. It may be necessary to contact the plant before making such a trip, to make sure that the wet tiles will be available. Take along plenty of plastic wrapping material to wrap around the tiles and thus keep them moist during the trip home. The extruded wet tiles are quite sturdy, since the extruding process leaves them in the leather-hard stage.

When you have the drain tiles safely at home, and have decided on the width of the individual rings, the tiles may be cut or sliced off to the desired size (Fig. 1). I used 5-inch diameter drain tiles, and cut the rings 2½ inches wide for what I considered a good proportion. The wet tiles are easy to cut with a sturdy wire or a thin knife blade. When all of the rings have been cut, smooth

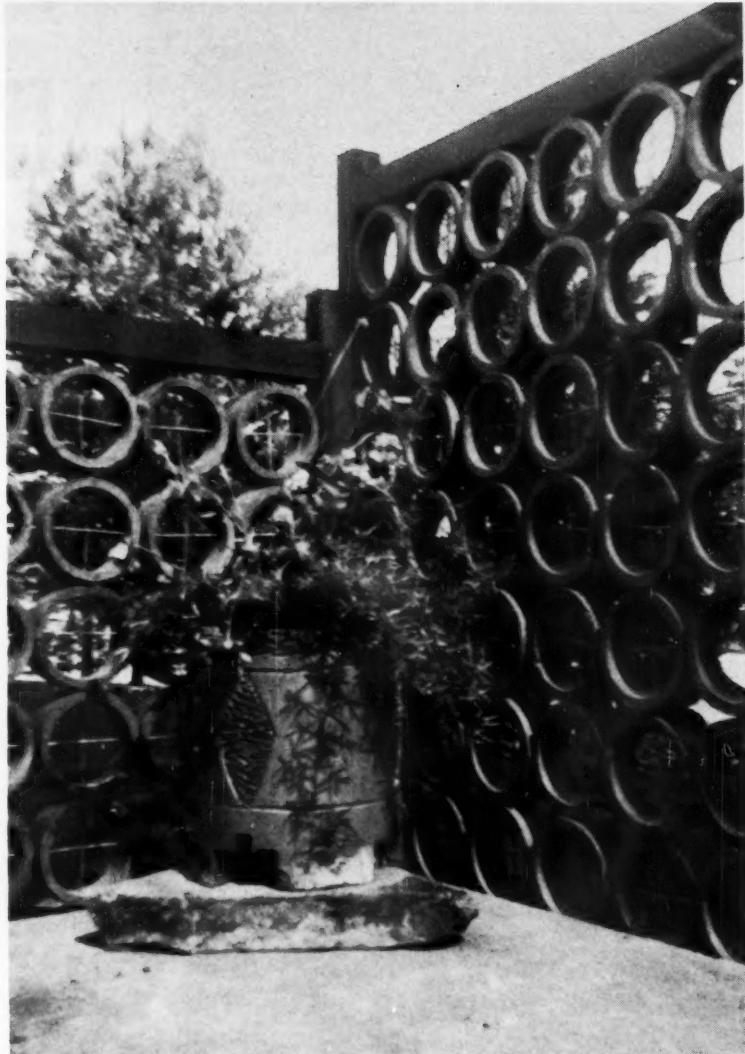


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**A little imagination
and a lot of drain tiles
are combined to make
a charming terrace wall**



the cut edges of any roughness, then drill four holes in the side of each ring. These holes will be used later for assembling the rings into the wall or screen. I used a cardboard circle the size of the tile for a pattern to insure exact spacing of the holes (Fig. 2). The holes can be made with any sharp pointed tool that is the correct size to accommodate the connecting material. Care must be taken to remove any loose clay from the holes to prevent clogging after the rings are fired.

Firing the rings may be a problem, particularly if you have a great number of pieces and a very small kiln. In such a case you may decide to do as I did: I took the dry, finished tile rings back to the plant and had them fired there. If you decide to glaze the bisque rings, I suggest that you refer to F. Carlton Ball's suggestions for glaze firing this type of shape in his articles in the April and May issues of *CERAMICS MONTHLY*.

Assembling the wall is the most exciting part of the whole process. I had decided the dimensions earlier, in order to know approximately how many rings would be needed. Also, I had determined to make the wall in sections so that the wall could be taken down and stored

away for the winter months. My wall was made in five sections—three across the front and one on each side of the patio. Each section had a frame made of 2½-inch redwood. After the frames were built, holes were drilled in the wood to correspond to the holes in the tiles, and in this manner the rings could be mounted in the frames. The rings could be strung inside the frame on metal rods or, as in my wall, on aluminum wire (Fig. 3). If you use wire, it must be given extra stability by being drawn very tightly and then turned into the wood. Since my wall was to be portable, I used strong hooks to fasten together the wooden units of the frame.

The photo shows how my wall appears on our terrace. The lovely warm terra cotta color of the unglazed tile blends very subtly with the redwood frames, and the play of light and shadow on the forms presents a constantly varying but always interesting pattern.

Are you interested in statistics? There are 1,100 holes in the tiles and over 100 holes in the redwood frames. There also were a few blood blisters, but this was more than balanced by the great amount of enjoyment the whole family receives from our ceramic patio wall! •

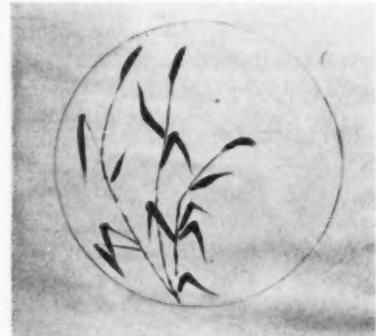
Marc Bellaire Decorates

DESIGNS

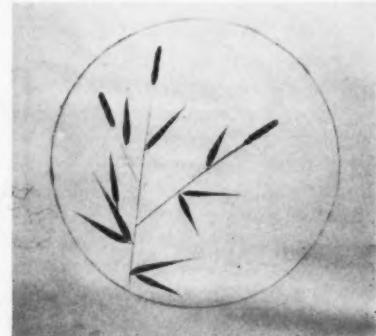


INSPIRATION for the design from nature is a clump of weeds selected from the alley. The graceful leaves and delicate stems make this an excellent form for an open and airy design.

SKETCHING on paper with brush and underglaze, Mr. Bellaire tries several versions of the weed before starting work on the greenware. Emphasis here is on design quality of the stems.



ANOTHER version on paper employs the use of stiff crisp lines on the round shape. This sketch is rejected, along with dozens of others made during this experimental stage of work.



FROM NATURE

NOW that summer is here and we are surrounded with the many wonders of nature, Marc Bellaire demonstrates the simplest form of translating nature to decorative use.

Sometimes we become so dependent on patterns and the work of other designers that we tend to overlook Mother Nature, the greatest source for designs that we can use to decorate our ceramic work. This inspiration is everywhere around us and design literally is where you find it!

Design is a symbol representing something. True realism isn't possible, or even desirable, so we use a symbol that is stimulated by something that is real. This symbol or representation might be quite naturalistic—an almost literal study—or it might be so abstracted that the untrained eye couldn't possibly guess its inspiration.

In selecting a plate form on which to demonstrate this month's project, Mr. Bellaire points out the dramatic value of the openness of the shape. This form permits us to view the whole design at a glance. On a tall cylindrical shape the designer would be forced either to repeat the decoration or else require the viewer to move around the piece in order to observe the total effect. Another ad-

vantage from the use of the plate shape is that it permits an airiness of design that suggests the feeling of the space or air that surrounds plant forms in nature.

Mr. Bellaire finds an example from nature in a weed patch along the alley. The plant he chooses has tall slender stems with graceful leaves and fuzzy blossoms.

Before starting on the actual work, Marc Bellaire decides to experiment with several versions of this natural form. Working directly with the brush and underglaze, and closely observing the plant he has chosen, he executes several studies of the weed on pieces of paper marked with circles to simulate the plate. Two of these are shown. One version uses stylized curved lines and an interesting and decorative design effect on the stem. Another sketch is made with crisp lines that have an architectural rigidity.

From among the many sketches he makes, Mr. Bellaire chooses a naturalistic design that he feels best characterizes the plant and, at the same time, gives a feeling of airiness on the circle.

Starting with a cleaned greenware plate centered on the banding wheel, Marc Bellaire uses a sponge to spin a solid coating of light gray underglaze on the top surface

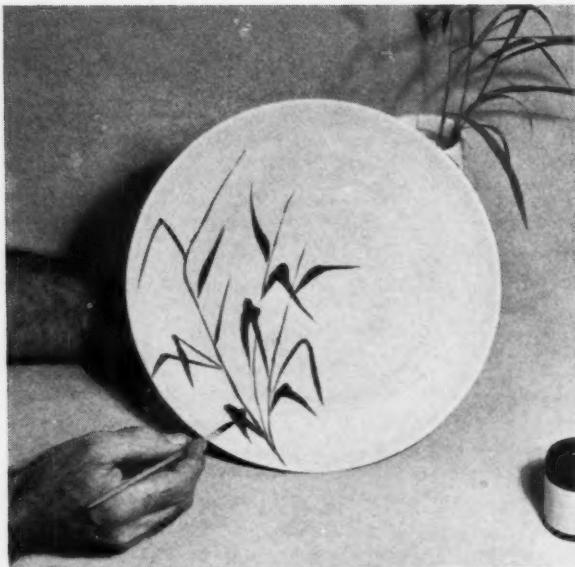
Please Turn the Page



1. LIGHT gray underglaze is spun over the entire top surface of a greenware plate centered on the banding wheel. This is the start of the background treatment for the plant design.



2. GRAY-BLUE underglaze is spun over the first color from a drier sponge in order to give depth and an airy character to this background treatment for the free-brush design treatment.

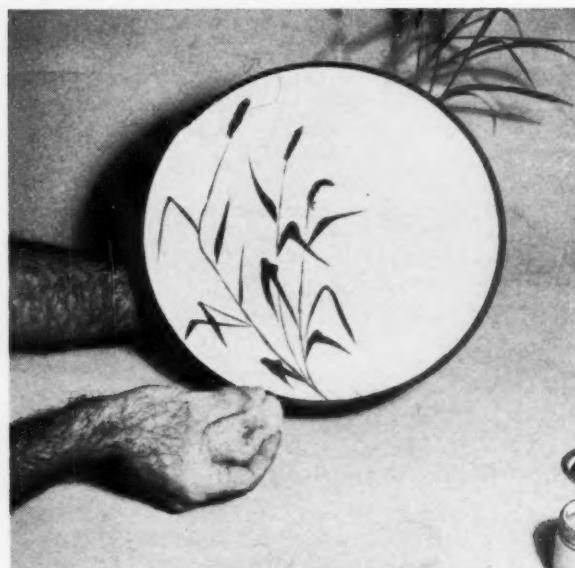


3. IN ORDER to capture the crisp quality of the stems and leaves, a liner brush is used to apply the black underglaze design. Airy quality is emphasized by design placement.

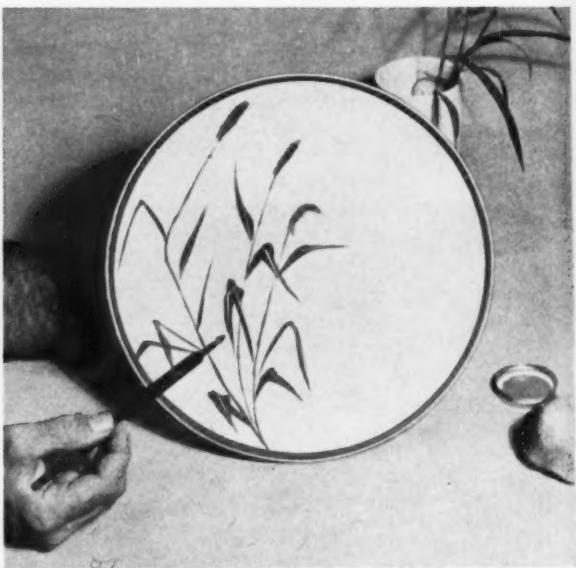


4. EDGE of an elephant ear sponge is dipped in a small amount of black colorant and applied to the plate to make the furry blossoms that characterize this weed form.

5. RIM or frame of black color is applied by pinching sponge between thumb and finger and holding it to the edge of the plate as other hand rotates the greenware piece.



6. SCRATCH knife is used to open up the heavier black areas of the rim and leaves. In this way, highlights are provided and the quality of lightness is given emphasis.



of the plate.

A gray-blue underglaze color is spun over the first color, but this color is applied with a drier sponge. Used in this way, the top coat only partially covers the first application. The purpose of this technique is to give a feeling of depth and a rather windy background character for the plant design that will be applied next.

A number four liner brush, which is a medium size,

is used to apply the stems and leaves of the plant form design. The decoration is made to one side of the plate to emphasize the feeling of openness and space around the plant. Mr. Bellaire closely observes the plant as he works and tries to capture its crisp quality in his brush stroke work.

The furry blossoms are added next to complete the plant design. They are made by dipping the edge of an



7. FINISHED plate is glazed with a transparent matt. The sparing use of white highlights and the crisp black lines of the design contrast pleasantly with muted background colors.

elephant ear sponge in black underglaze and rocking the sponge edge back and forth on the plate to give the desired effect. As in the spinning process, a rather dry sponge is used.

Mr. Bellaire's next step is to provide a frame effect around the design. Using a silk sponge dipped in black color, he presses the sponge between thumb and forefinger and holds it at the rim while he rotates the plate with the other hand. This method, which he calls banding without a wheel, is faster than the process of centering the piece again on the banding wheel. The effect achieved is that of a rim on both the top and underside of the plate.

The sgraffito technique is used to finish the decoration of the plate. The top edge of the plate is scraped with a scratch knife, leaving a sharp white line with black on each side. Sgraffito lines also are used in the leaf areas. This technique opens up the black, picks up highlights, and further emphasizes the qualities of crispness and lightness that are so desirable in a decoration of this type.

After bisque firing, a transparent matt glaze is applied over the plate and it again is fired, this time to the maturing temperature of the glaze. The result is a plate with a graceful and airy decoration that makes us think with much more tolerance of the lowly weed! •



LINDA experiments with an animal mask over a plaster hump mold.



DAVEY'S circus-inspired horse is pinched and pulled from the clay.

FUN WITH CLAY

With a circus for motivation, the ceramic lesson plans itself.

by ALICE WHEATLEY

MY LITTLE friends and I went to the circus! The children were completely bedazzled by the vendors, who had everything to offer from live lizards to gossamer pink spun sugar candy. But in spite of the confusion—the blaring of the band and the strutting and bowing of funny painted clowns—the children did occasionally manage to catch a glimpse of what was going on in the three rings. They did when their spending money ran out, that is.

From watching them at the circus and listening to their enthusiastic chatter on the way home, I really believe that the animals and clowns were the highlights of their trip to the circus. The children seemed to capture from them the spirit and magic of the old time Big Top circus as it was intended to be enjoyed. They lived with the clowns the parts they portrayed, for buffoonery and exaggerated gimmicks are very dear to the heart of a child.

The circus always can be depended upon to provide motivation and so, to capitalize on the tremendous enthusiasm it engendered, I tried to build a lesson that would capture this spirit while it still was strong.

Teachers and others interested in children know that the creative or self-expressive urge is very strong in children before they become aware of their inadequacies in artistic expression. They know also that children some-

times must be helped if they are to have success with their work. Just *wanting* to do something isn't enough; the child must come somewhere near the goal he has set. The goal is as varied as his degree of maturity demands.

Devising a figure that stands up by itself is difficult, and younger children find this frustrating. Older children are more willing to accept the challenge and exert the patience it requires. It means waiting while the clay stiffens a little, supporting the clay until it can be worked safely and, at the final clean up, carefully finishing the work.

We talked at some length about what we wanted to do and how to go about it. The children wanted to make masks and animals, and we decided to make the masks over plaster hump molds already at hand that we had used before. We had made these by greasing the inside of an ordinary kitchen bowl and then filling it with prepared plaster of Paris. We have found that these are versatile forms with which we can make many kinds of clay pieces.

The fun began! We rolled out circles of well-kneaded clay for the masks. These were draped over the humps, which had been covered with pieces of muslin to keep the clay from sticking. Next we did a rough trimming job



JOE was impressed with the animals in motion; his horse is running.

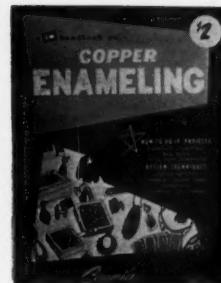
and then played with the features until we had what we thought was funny. The children giggled and laughed over Linda's clown mask, and Davey was completely satisfied with his pinched and pulled horse. The only part of the work the children considered a chore was making sure that the added pieces of clay were securely welded so that they wouldn't come apart during the drying. We inspected the joinings and added little rolls of clay into any cracks that appeared.

The older boys who made animal masks tried making large snouts by adding clay piece by piece to the slab. Then they hollowed out from behind these areas when the clay was firm. They knew that clay built up more than three-quarters of an inch has little chance of firing without cracking.

The masks were removed from the humps as soon as possible, and the children placed mounds of crumpled newspapers under the masks to help them retain their shapes until they dried. Long-necked standing animals, like the giraffe, required some ingenuity in planning suitable supports so that the clay would not sag out of shape before it dried.

Some of the pieces were just bisque fired, and others were glazed. This decision was left up to the children, as they were creations primarily intended to please only them. Finally, we held an exhibit during which the children delighted in showing their work to their friends. It really gave them something to crow about, and what child doesn't enjoy this sort of recognition?

If you're looking for a lesson that almost takes care of itself, take advantage of the wonderful circus to provide motivation for your work this summer or when classes resume in the fall. •

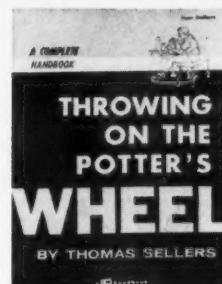


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AMONG OUR AUTHORS

■ *Alice Wheatley* is a graduate of Alfred University and has exhibited her work in stoneware in many places around the country. In addition to ceramic activities, she writes (non-fiction) for magazines and is a past president of the Queens Branch of the National League of American Pen Women. She is teacher-in-charge of discipline and the arts and crafts program for the New York City Board of Education in a special school for children. The arts and crafts program, she states, is designed to give the children a release from tension and to start them on the way to a better life. That she is doing just that will be apparent after reading her article, "Fun With Clay."

■ *Sally Remaley* gave up a career in journalism to devote her time to ceramics. She has studied with Charles West, Mel Gentry and Lance MacDonald, and now is doing advanced work with Harry Paradis at the South Bend Art Center. In addition to being an active exhibitor in area shows, Mrs. Remaley maintains a busy schedule of demonstrations which this year includes shows at Houston, Orlando, Omaha and Lincoln.

HOBBY COMPETITION

All hobbyists are invited to enter the competitive ceramic events at the *Show of Shows*, to be held August 26-29 at the Hotel Sherman, Chicago. Prize money totals \$1,000.00 for the winners in the various categories. Entry forms are available from: *E. Kane*, Box 115, Wilmette, Ill.

CLAY ART CENTER TO MOVE

The *Clay Art Center* is moving to new and enlarged facilities in Port Chester, N.Y., and will accept a limited number of new members. The Center, which was founded in 1957 by the late Katherine Choy, operates as a cooperative workshop, and has generous studio space, equipment for working and firing, and an exhibition gallery. It operates on a non-profit basis, has no director, and requires only that its members have adequate ability and training to work independently and creatively. Inquiries may be addressed to the Clay Art Center, 49 Beech St., Port Chester, N.Y.

CALIFORNIA SYMPOSIUM
A symposium of members of the *Designer-Craftsmen of California* will be given at the Richmond Art Center, Richmond, California, from July 31 through August 18. This is an advanced program for craftsmen and teachers called "Basic Dimensions of the Craft." The workshops and seminars will stress fundamental approaches to creative craftsmanship, understanding of materials, principles of design, knowledge of production methods and considerations of human integrity and artistic expression. Participating members of the group will offer studies in ceramics, enamel and the metal arts. For further information, write: Advanced Workshop, Designer—Craftsmen of California, 1507 Grant Ave., San Francisco 11.

AKRON SPRING SHOW

Jurors for the 38th Annual Spring Show of the Akron area were: *Leon A. Arkus*, of the Carnegie Institute Department of Fine Arts; *Harold J. Brennan*, Director of the School for American Craftsmen; and *Nicholas Britsky*, of the University of Illinois. The exhibit is on view at the Akron Art Institute through April 16. The early date of the show is explained by the expansion of the Cleveland May Show territory to include three of the five counties traditionally covered by the Akron show.

Pictured are some of the ceramics dis-



played in the show. Left to right are: Dry-ware Pot by *Roger Boltz*, Bowl by *Larry Mills*, Bowl by *Miska Petersham*, Stoneware Vase by *James Someroski*, Jar by *Bruce Cain*, Bottle by *Robert Dague* and Stoneware Branch Vase by *Irving Achorn*. The Table, walnut with ceramic tile, is by *Luke* and *Rolland Lietzke* and *Milan Pavlov*.

Continued on Page 44

COMING UP . . .

This is CERAMIC MONTHLY'S special "Over-The-Summer" issue (CM is published monthly except July and August). The next issue in line is our popular September "Back-To-Work" number which will contain a wide variety of projects and helpful techniques for the hobbyist and school teacher at the beginning of the busy season in ceramics.

Deadline for news items and advertising copy is August 1.

The LIVELY ART of EARTHENWARE

"FIVE OFF-BEAT MATT GLAZES"

by KARL MARTZ

TEXTURAL possibilities in earthenware glazes offer the experimentally minded potter a rich field for exploration. If you doubt this, read the catalogs of prepared glazes. For sheer glamour and romance the descriptive names vie with some used in the perfume industry—and not unreasonably. With all this I feel sure that many strange and curious glaze textures are yet to be discovered by inquiring potters.

Matt, textured, or unshiny glazes can be produced in a number of ways. One is to promote surface crystallization during cooling by the proper use of certain oxides, of which calcium, titanium, and zinc are three commonly used. Another way is by partial maturity—preventing the full development of the glaze, usually by means of underfluxing the composition rather than underfiring the piece. So-called lava glazes and other immature type matts are examples of this method.

For me, the excitement of opening a kiln is always heightened by firing some not-quite-predictable glaze that either may be very beautiful or no good at all. This builds a delicious suspense while waiting to see if the gamble has been won or lost. A sort of poor man's Monte Carlo! So, just for kicks, here are five simple but off-beat glaze compositions that I think you will find interesting.

CONE 05-04 LEAD-CALCIUM MATT GLAZE	
Lead Silicate	55%
Whiting	25
Ball Clay	10
Flint	10
	100%

On a white body this fires to a yellowish, translucent vellum-like surface with sometimes a slight appearance as of arrested crawling. Adding a little

gum may be helpful in maintaining a smoother surface. Try it over dark slip painting.

A similar effect results from this high talc composition:

CONE 06-05 LEAD-MAGNESIUM MATT GLAZE	
Lead Silicate	55%
Talc	25
Boric Acid	10
Zinc Oxide	10
	100%

Brushing a solution of copper sulfate on the unfired glaze coating gives a strong green color. A solution of manganese nitrate produces a deep brown. These colors show up best on a white body.

As a colorant, nickel usually gives subdued tans or grayish greens but in the following high zinc glaze it yields a definite blue.

CONE 06-04 NICKEL BLUE MATT GLAZE	
Harshaw Ground Glass Cullet	63.0%
Zinc Oxide	30.0
Kaolin	7.0
Nickel Oxide	3.5
	103.5%

This next composition also is high in zinc oxide but is fluxed with borax.

CONE 06-05 ZINC-BORAX MATT GLAZE	
Borax	42%
Whiting	3
Zinc Oxide	19
Flint	21
Ball Clay	15
	100%

Two colors are recommended, both for use on a white body.

Turquoise: add 3% copper oxide

Bronzy Green: add

[3% copper oxide
1% chromium oxide]

Another borax matt with a warm tan color is this one:

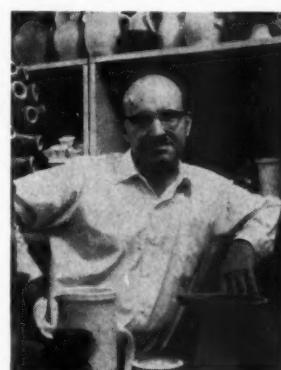
CONE 04 RUTILE-BORAX MATT GLAZE

Feldspar	11%
Whiting	16
Ball Clay	10
Borax	42
Rutile	21
	100%

This fires to an unusually dull matt surface. Pleasant green and brown earth tone color variations are possible by brushing or spattering the unfired glaze with solutions of copper sulfate, iron sulfate, and manganese nitrate.

These borax glazes apply best immediately after being ball milled, while their consistency is smooth and creamy. The borax will crystallize in the jar if the slip is allowed to stand a day or two so prepare only what you can use in a few hours. If it does crystallize, ball mill it again before using it.

Remember that thicker application gives better results with most matt glazes. •



KARL MARTZ, a professor of ceramics at Indiana University, presents more of his favorite glazes for earthenware.

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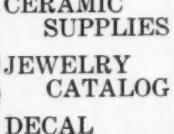
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For information, write Paul Anderson,
Show Director, 65 Middle St., Woburn,
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OHIO, AKRON

October 27—29

The Ninth Annual Akron Mud Hen Ceramic Hobby Show, to be held at the Portage Hotel Ballroom, will feature a competitive hobby exhibit. For information, write: Mrs. Alfred Ivy, 320 Mark Drive, Talmadge, Ohio.

PENNSYLVANIA, PITTSBURGH

June 8—9

“The Ageless Art,” Third Annual Show of the Pittsburgh Ceramic Guild of Pittsburgh, will be held at the Penn-Sheraton Hotel. Competitions open to members and non-members; Prizes. Write: Mrs. E. L. Kimball, 1441 Berryman Ave., Bethel Park, Penna.

WHERE TO GO

ARIZONA, PHOENIX

July 1—31

“Indian Art of the U. S.,” circulated by the American Federation of Arts, at the Phoenix Art Museum.

CALIFORNIA, LONG BEACH

June 4—25

Ceramics by Robert W. Ramsey, at the Long Beach Museum of Art.

CALIFORNIA, LOS ANGELES

July 1—31

“Japan: Design Today,” Smithsonian Traveling Exhibition, at the California Museum of Science and Industry.

CALIFORNIA, LOS ANGELES

July 9—August 13

“Art Treasures of Thailand,” at the Los Angeles County Museum. This show was featured in the March 1961 issue of CM.

CALIFORNIA, SANTA BARBARA

through June 15

“Japan: Design Today,” Smithsonian Traveling Exhibition, at the Santa Barbara Museum of Art.

CONNECTICUT, GUILFORD

July 20—22

“Fourth Handcrafts Exposition,” sponsored by the Society of Connecticut Craftsmen, on the Guilford Green.

CONNECTICUT, SHARON

August 24—26

Fair and Demonstration sponsored by the Sharon Creative Arts Foundation.

D. C., WASHINGTON

through June 18

“Designer—Craftsmen U.S.A.,” circulated by the American Federation of Arts, at the National Housing Center.

FLORIDA, PENSACOLA

July 3—August 29

“Designer-Craftsmen U.S.A.” at the Art Center.

Continued on Page 43

CERAMICS MONTHLY

Strictly Stoneware

Reduction Firing At Cones 4 to 7

by F. CARLTON BALL

MANY new and exciting experiences are awaiting you if you are firing in a gas kiln and want to experiment with reduction firing. True reduction firing can be done at around cones 4 to 7 to achieve beautiful, unusual and subtle effects in your work. The glaze results at these temperatures, while not the same as for glazes fired at cones 8 to 10, are quite distinctive. In general, these lower temperature reduction glazes are opaque or translucent, and they are quite matt. It is rather difficult to find glossy glazes.

The coloring material most satisfactory for use at these temperatures is red iron oxide. Of course, cobalt always will work but it isn't very satisfactory by itself. Up to one per cent of cobalt added to about three per cent of iron in a glaze gives a more pleasant effect. The same is true of chromium oxide; the addition of some iron helps to kill the raw green color.

Manganese carbonate or dioxide has less coloring power when used in a reduction firing, and if the reduction is intense even three to four per cent of manganese dioxide will be almost colorless. The same reaction is true of tin oxide. The presence of tin in a heavy reduction firing gives no opacity. To make the glaze opaque, and especially to produce a white opaque, it is best to use a zirconium opacifier in place of tin.

Rutile always gives interesting, and sometimes quite unusual, effects in a reduction fired glaze. The addition of from five to ten per cent of rutile gives good results, especially when used with other coloring oxides.

Some of the underglazes can be used as colorants for reduction firing. Subtle gray, blue-gray and green colors can be made with the addition of up to one per cent of black underglaze. Some turquoise underglazes give a beautiful pale blue in reduction glazes.

In general, there isn't a wide choice

of colors that can be used effectively, especially since the bright or intense colors are rather unpleasant. Glazes made with iron, cobalt, nickel and chromium are best for this work. Iron is especially good, and many subtle variations are possible from its use in additions of from one to fifteen per cent. Variations in temperature and methods of reducing the kiln also affect the color.

The best glaze recipes for use at these lower temperatures are those classified as feldspathic. A glaze with a small percentage of lead will fire satisfactorily, but a large amount of this material may cause it to turn an unpleasant gray or gray-black color and to bubble. Not many feldspathic glazes give good results as low as cone 4. If you are working with a good cone 7 feldspathic glaze, you might lower its firing temperature to cone 5 by substituting nepheline syenite for the feldspar.

Here are a few recipes for low temperature feldspathic glazes that work well in a reduction atmosphere:

GLAZE R-14

Nepheline Syenite	161.6
Whiting	62.0
Zinc Oxide	8.1
Kaolin	28.4
Flint	59.0
	—
	319.1

With the addition of four per cent of red iron oxide, and fired at cone 3, the glaze is a brown waxy matt. At cone 5 it is an excellent brown matt.

GLAZE R-19-C

Feldspar	81.0
Kaolin	5.6
Flint	9.6
Whiting	22.3
	—
	118.5

An excellent gray-green satin matt with large brown specks results from the addition of two per cent red iron oxide and fired at cone 5. A good rust color can be obtained by using five

per cent of iron.

GLAZE L.C.C.N.S.

Nepheline Syenite	86.9
Whiting	6.7
Flint	4.1
Red iron oxide	2.2
	—
	99.9

Fired at cone 3, this glaze gives a creamy, speckled waxy matt. At cone 5 it is a pink-gray waxy matt. At cones 6 and 7 it is a semi-matt.

GLAZE R-3-NS

Nepheline Syenite	157
Whiting	65
Kaolin	59
Flint	34
	—
	315

With two per cent of red iron oxide added, and fired to cone 3 reduction, this glaze is an opaque gray-green semi-matt. With the iron increased to eight per cent, it gives a leather-brown effect. Fired to cone 5, and with two per cent iron, the glaze is a light buff waxy matt that is good over clay slips. At cone 7, and with ten per cent of iron, the glaze is a black-brown matt.

GLAZE S.P. 35

Feldspar	262.5
Whiting	52.5
Zinc Oxide	8.1
Kaolin	47.2
Flint	59.7
	—
	430.0

This glaze is a good dark-speckled celadon with two per cent red iron added and fired at cone 3. It also is good fired up to cone 7.

GLAZE K.C.N.S.

Nepheline Syenite	61.3
Whiting	7.5
Kaolin	4.9
Flint	24.8
	—
	98.5

With two per cent of red iron oxide added, and fired to cone 7 or 8, this

Continued on Page 40

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Strictly Stoneware

Continued from Page 39

glaze gives a good celadon. An even coating of glaze will just mature at cone 6. Ten per cent of iron gives a good color.

GLAZE R-15

Feldspar	125.5
Colemanite	36.0
Dolomite	23.0
Talc	44.0
Kaolin	12.9
Flint	60.0
	—
	301.4

This produces a good glaze at cone 5, but it is better at cone 6 or 7 for a satin matt. The addition of red iron oxide gives a soft rust-orange-brown color.

These glazes and the notes accompanying them were the results of about eight kiln firings when I first started using this temperature for reduction firing. The glazes have been used successfully for years, so they should be a good starting point for anyone interested in exploring reduction glazes in the cone 3 to 7 range.

The firing process. Arrange a cone 014 in a cone pat or plaque and place it on a piece of broken kiln shelf and in the kiln. The purpose of the scrap shelf piece is that when the cone melts and runs at cone 6 it won't ruin a good kiln shelf. Also, place a cone pat with cones 4, 5 and 6 in place in the kiln. Now, fire the kiln in the usual manner. When cone 014 bends, start reducing the kiln in the following manner: Cover the stack with a spare kiln shelf or shut the dampers so that the stack is four-fifths closed. There should be an open space about one and one-half inches wide in the stack. Dampering the kiln in this way usually boosts the temperature a bit, and the temperature should keep climbing. The kiln probably will give off a smell similar to coal gas, so the room where you are firing should be well ventilated. It isn't necessary to have black smoke pouring out of the kiln, as that is an indication of heavy reduction. A wisp of black smoke is all right but not necessary. If the kiln is dampered too much the temperature will not climb, and if the gas supply is turned up too high the kiln will become choked with gas and retard the climb of temperature. It is very im-

portant to have the correct damper adjustment so that the kiln reduces and the temperature increases. A fraction of an inch variation may mean the difference between success and failure. A pyrometer is a great help when you are learning how to damper the kiln and increase the heat.

It is possible to reduce the kiln heavily for 15 minutes while the temperature stands still, then oxidize the kiln for 15 minutes to raise the temperature. But since this process must be repeated for hours, it is a clumsy and laborious method and not really necessary.

The temperature should keep increasing; when it is at about 1700°F. the unburned gas escaping from the kiln will ignite, as it should! There will be a flame about a foot high leaping out of the top of the kiln, and the height and color of this tells the experienced potter whether or not the kiln is reducing properly. I would like to mention another precaution in regard to reduction firing. When the peep holes are opened, fire may spurt out to as much as ten inches, so be careful. The flame should be blue or clear yellow and blue if the reduction is going properly.

When cone 4 or 5 is down the kiln can be oxidized (by opening the dampers) to burn off the carbon in the kiln and the glaze. Don't oxidize longer than 30 to 45 minutes. Cone 6 should bend down in about 45 minutes of oxidizing atmosphere. Next, turn off the kiln and close the dampers.

It is possible to keep the kiln firing with a reduction atmosphere to the very end of the firing, and perhaps you will want to try this method for comparison and then choose the method you prefer or some combination of the methods.

When you have oxidized the kiln for the half hour at the end of the firing cycle, do not reduce the kiln again heavily, since this is likely to make all the glazes bubble violently! However, you might want to do this on purpose to achieve an unusual decorative effect.

No matter how you work, many new and exciting experiences will be yours, and you should have some beautiful pieces of pottery. •

SUMMER WORKSHOPS

SUMMER WORKSHOPS give you that wonderful opportunity to combine vacation travel with hobby fun. Whether you are tripping east or west or only a little ways from home, you'll find a workshop in ceramics to give you that fresh inspiration. Our list to date:

CALIFORNIA, GUERNÉVILLE

June 26—August 25

The Pond Farm Pottery offers its 12th year of instruction in pottery techniques for both beginners and advanced students. Located in the hills 75 miles north of San Francisco—an area of beauty and unlimited outdoor activity as well as ceramic work. Write Marguerite Wildenhain, Pond Farm Pottery.

CALIFORNIA, LOS ANGELES

June 19—July 28

Chouinard Art Institute offers a credit course in ceramics covering throwing, decorating and firing. Instructor: Otto Heino. Write: Director of Admissions, Chouinard Art Institute, 743 South Grand View St., Los Angeles 57.

CONNECTICUT, BROOKFIELD

July 3—September 1

The Brookfield Craft Center offers two 3-week courses in ceramics: July 3-21 with Dean Mullavy, and August 14-September 1 with Henry Gernhardt. Courses cover basic and advanced techniques in coils, slabs and the wheel; decorative processes, firing and glazing. Write: Brookfield Craft Center.

CONNECTICUT, NEW CANAAN

June 26—August 22

Silvermine Guild School of Art plans an eight-week course in ceramics, ceramic sculpture and mosaics. Instructor: Tauno Kauppi. Write: Silvermine Guild School of Art, New Canaan.

D. C., WASHINGTON

July 3—August 11

The Art Department of The Catholic University of America is offering six-week courses in beginning and advanced ceramics and metalcraft. Instructors: Alexander Giampietro and Rufus Jacoby. Write: Registrar, The Catholic University of America, Washington 17.

INDIANA, INDIANAPOLIS

June 19—August 4

Amaco Ceramic Workshops are offering one and two-week workshops in ceramics and metal enameling at the John Herron Art School. Graduate and undergraduate credit. Instructors: Kenneth E. Smith, Justin M. Brady, Knowlton Farr and guest demonstrator Karl Martz. For details, write: American Art Clay Co., 4717 West 16th St., Indianapolis 24.

KENTUCKY, LOUISVILLE

June 15 through July

The Art Center Association is offering a variety of art classes that include ceramics and sculpture. Ceramics instructor: Tom Marsh. For information, write:

The Art Center Association, 2111 S. First St., Louisville.

MAINE, DEER ISLAND

June 26—August 26

Haystack Mountain School of Crafts offers three 3-week sessions covering elements and characteristics of clay and glazes, hand-building and throwing. Instructors: Dan Rhodes, M. C. Richards, William Wyman.

MEXICO

July 17—August 18

Western Illinois University is offering art credit for its Mexico field study tour. Originating and ending in St. Louis, the tour is by modern motor coach and will visit Monterrey, San Luis Potosi, Guadalajara, Mexico City, Taxco, Puebla and Oaxaca. Museums, murals, markets, glassmaking, etc. Write: Dr. Gifford C. Loomer, Department of Art, Western Illinois University, Macomb, Illinois.

MICHIGAN, EAST LANSING

June 19—July 26

Michigan State University is offering credit courses in pottery design, glazes, and stacking and firing a kiln. Instructor: Dr. Irwin A. Whitaker. For details, write: Art Department, Kresge Art Center, Michigan State U., East Lansing.

MONTANA, BILLINGS

June 9—11

13th Annual Festival of the Montana Institute of the Arts will include workshops, panels and lectures on arts and crafts. A state-wide exhibit of fine arts and crafts is a special feature of this show.

NEW YORK, ALFRED

July 3—August 11

Alfred University Summer School offers courses in ceramic design and pottery production at the elementary, advanced and graduate levels. Instructor in charge: T. A. Randall. Write: Fred H. Gertz, Director of Summer Sessions, Box 805, Alfred.

NEW YORK, CHAUTAUQUA

July 10—August 18

Chautauqua Center of Syracuse University will hold two three-week sessions: July 10—28 and July 31—August 18. Instructor: James Achuff of Syracuse University. Instruction will cover problems and techniques in pottery and ceramic sculpture. Write: Director, Chautauqua Center of Syracuse University, 610 E. Fayette St., Syracuse 3, N.Y.

NEW YORK, NEW YORK

June 5—July 28

Craft Students League offers in ceramics: coil and slab methods, casting, throwing on wheel, decorating, carving, modeling, underglazes, figurines; advanced work in earthenware and stoneware; and enameling. Instructors: Roberta Leber, Gertrud Englander, Adda Husted-Anderson, Mildred Downey and Margaret Sussman. For details, write: Helen T. Warner, Director, Craft, Students League, 840 Eighth Ave., New York 19.

NEW YORK, ROCHESTER

June 26—August 16

The School for American Craftsmen is offering a five-day intensive workshop from June 26—30, and a six-week session from July 6—August 16. Instruction will be given at the elementary, advanced and graduate levels. Instructor: Hobart Cowles. Write: Dr. Robert Pease, Director of Summer Session, Rochester Institute of Technology.

ONTARIO, MUSKOKA

June 17—September 9

Muskoka Workshop on Kahshe Lake offers beginning and advanced classes in ceramics, enameling and mosaics. Instructors include Tutzi Seguin and Chizuko Shimano. Write: T. H. Seguin, 43 Camberwell Rd., Toronto 10.

OREGON, SALEM

July 24—August 4

Art Workshop, sponsored by the Salem Art Association, offers a two-week course in ceramics covering slab, hand building and wheel throwing. Instructor: Hal Rieger. For information, write: Bush House, 600 Mission St., Salem.

PENNSYLVANIA, PHILADELPHIA

July 10—August 18

Philadelphia Museum College of Art Summer Session offers a six-week course in ceramic sculpture. Instructor: Aurelius Renzetti. For more information, write: Office of Admissions, Philadelphia Museum College of Art, Philadelphia 2.

QUEBEC, MONTREAL

June 7—August 30

Studio/Gallery is offering a 12-week course in ceramics, pottery and sculpture, with individual instruction in throwing and hand building in both earthenware and stoneware, and glaze calculation and glazing. Space is available also for advanced students. For details, write: Studio/Gallery, 1443 Mansfield St., Montreal 2.

QUEBEC, NORTH HATLEY

June 26—August 26

The Workshop offers three 3-week sessions in pottery, including wheel work and glaze calculations. Instructor: Gae-tan Beaudin. For information, write: The Workshop, Box 181, North Hatley, Quebec, Canada.

TENNESSEE, GATLINBURG

June 12—July 18

Craft Workshop in the Smokies sponsored by Pi Beta Phi School and the University of Tennessee. Beginning and advanced pottery will be taught by Mrs. Barbara McDonald, beginning and advanced enameling by Miss Helen Worrall. Write: Craft Workshop, Pi Beta Phi Settlement School, Gatlinburg.

VERMONT, LUDLOW

July 3—August 25

Fletcher Farm Craft School offers ceramics for beginners and advanced students in two-week periods: July 17—28 and July 31—August 11. Instructor: John P. Loree. Write: Mrs. Louise Williams, Director, R.F.D. #1, Rochester, N.H.

Continued on Page 42

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Kiln-Formed Glass

Continued from Page 19

areas are splotched with a cornflower blue color (Photo 4).

The upper panel is positioned over the layer of mica flakes and is firmly adhered to the lower panel with a small dot of glue at each corner. The glass unit is balanced and glued exactly on the center of the mold (Photo 5). Since balancing is a precise and delicate adjustment, it is advisable to work near the kiln and to place the half-cylinder directly on the kiln shelf for this operation. This procedure is a safer one than to endeavor to balance the glass on the mold and carry it for a long distance.

The glass is fired to 1400°F. When taken from the cooled kiln, it is found to be bent down over the mold with the extra widths of glass on the bottom sheet formed into flanges (Photo 6). In the background of the photo is an identical shape made from pale yellow stained glass fired at 1375°F. Stained glass, being "softer," bends approximately 50 degrees earlier than the colorless window glass. The firing temperature for this project is lower than is commonly recommended because the glass is perched up in the kiln atmosphere without much support.

Here are two methods I can suggest for mounting the glass panels on the wall. Cross-points in the last photo to show where the glass can be drilled so that it can be mounted on a wooden backing. Another method consists of making aluminum channels which are easy to cut and to fasten to the wall, and into which the extending flanges of the bent glass shape can be slipped for mounting. •

Summer Workshops

Continued from Page 41

WASHINGTON, LA CONNOR
June 19—July 28

Fidalgo Allied Arts is offering six-week courses in ceramics, enameling and jewelry. Instructors: Hilary Moth and Ruth Penington. Write: Fidalgo Allied Arts, Box 476, La Connor.

WISCONSIN, MADISON
June 20—August 11

The University of Wisconsin is scheduling 8-week courses in beginning and advanced ceramics. Instructor: Clyde Burt. Write: Dept. of Art and Art Education, University of Wis., Madison 6.

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ILLINOIS, URBANA

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"The Story of American Glass," Smithsonian Traveling Exhibition, at Krannert Art Museum.

IOWA, IOWA CITY

July 1—31
"Okinawa — Continuing Traditions," Smithsonian Traveling Exhibition, at State Teachers College.

NEBRASKA, LINCOLN

June—July
One man show of pottery by Karl Martz, at the Art Galleries of the University of Nebraska.

NEW JERSEY, NEWARK

through June 11
"Work by New Jersey Artists" includes mosaic and sculpture. At the Newark Museum.

NEW YORK, BINGHAMTON

August 15—19
The Eighth Annual York State Craft Fair, held at Harper College, features demonstrations, lectures, sales and craft workshops. For information about the workshops, write: Mrs. Jean Delius, 52 W. Oakwood Place, Buffalo 14, N. Y.

NEW YORK, NEW YORK

through September 10
"Artist—Craftsmen of Western Europe," an exhibition of contemporary crafts from Austria, France, The Federal Republic of Germany, The Netherlands, Spain and Switzerland, at the Museum of Contemporary Crafts.

NEW YORK, STONY BROOK

June 10—24
Long Island Craftsmen's Guild, in cooperation with the Suffolk Museum, presents a craft show at the Grist Mill.

OHIO, CLEVELAND

through June 11
43rd Annual May Show is a juried show of the work of artists and craftsmen in Cleveland and the Western Reserve. At the Cleveland Museum of Art.

OHIO, CLEVELAND

June 15—July 30
"Enamels," Smithsonian Traveling Exhibition, at the Cleveland Museum of Art.

OHIO, TOLEDO

through June 11
"Art Treasures of Thailand," at the Toledo Museum of Art. This show was featured in the March 1961 issue of CM.

OHIO, YOUNGSTOWN

Summer
The Butler Institute of American Art currently is exhibiting 75 pieces of ceramics and sculpture from its permanent collection.

QUEBEC, MONTREAL

through June 26
"Canadian Ceramics 1961," at the Montreal Museum of Fine Arts.

WASHINGTON, SEATTLE

June 7—September 2
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CeramActivities

Continued from Page 37

PITTSYLVANIA EXHIBIT

The Pittsylvania Ceramic Guild has announced plans for its Third Annual Ceramic Exhibit to be held June 8 and 9 at the Penn Sheraton Hotel in Pittsburgh. *Mrs. E.L. Kimball* and *Mrs. Ruth B. Cole* are serving as co-chairmen for the event. The title of the show is "Ceramics—the Ageless Art." The purposes of this exhibit are to bring before the public a first-class showing of ceramic pieces made by people in the Tri-State area, and to demonstrate that ceramics as a hobby can be made and enjoyed by people of all ages. It is expected that many ceramic enthusiasts from a wide surrounding area will enter the competition and participate in the exhibit. Over 3000 persons attended last year's show.

DETROIT WINNERS

Winners in the hobby competition held at The Ceramic National Trade Show and Workshop, Cobo Hall, Detroit, were announced by the director, Arthur E. Higgs. The Best-of-Show Award went to *Virginia Conrad*, Willoughby, Ohio, who also took first place in sculpture. Other first place winners were *George Durham* (sculpture); *T. A. Pagano* (coil); *Marie Blackney* (slab); *Jaroslava Sena* (underglaze); *Robert Goodwin* (airbrush); *Helen Green* (china painting); *Elsie Erdelac* (porcelain); *Millie Mackugo* (small figures); *W. Thompson* (flowers); *Margaret Douglas* (decorated pieces); *Beanie Green* (lamps); *Dr. H. J. Goodman* (mosaic); *Bill Langin* (children's); *Edith Wieland* (unusual glaze); *Reg Skewes* (unusual decoration); and *Betty Schall* (miscellaneous).

SEND NEWS, and photos if available, about "People — Places — Things" you think will be of ceramic interest. Our CeramActivities editor will be glad to consider them for this column.

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